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ABSTRACT

This packet was developed to demonstrate for Illinois educators the integration of fine arts with foreign languages and social studies. The model may be adapted for use by instructors of a variety of language, social studies, and fine arts courses. Following a descriptive overview of the fine arts, the packet includes: (1) "Introductory Lessons"; (2) "Unit of Study: Geography"; and (3) "Unit of Study: Culture of the Region." A resource section provides lists of books, music, and visuals and arts supply companies. Appendices include French, German, Japanese, and Spanish language information. (MM)

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ED 461 588

FINE ARTS UNIT

(INTEGRATES WITH CULTURE, DRAMA, FRENCH, GEOGRAPHY, GERMAN, JAPANESE, LANGUAGE, MUSIC, SPANISH & VISUAL ARTS)

-

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FINE ARTS OVERVIEW

FINE ARTS UNIT OVERVIEW

This unit was developed to demonstrate the integration of fine arts with foreign language and social studies. It is a model which is adaptable for use with the instruction of a variety of languages and various topics in the areas of social studies and fine arts. The unit as presented here is developed from the Wilmette District 39 curricula in fine arts, foreign language, and social studies.

The unit has evolved from the belief that learning is holistic and that ideas presented to students are best understood, transferred, and retained through integration of information. The richness of this unit is in its design, which respects diversity of culture and the learning styles among students. An attempt has been made to use a variety of approaches to instruct learners.

Learning is a multi-dimensional experience. The more sensory participation that is involved, the more completely the lesson is learned. It is the intent of the Fine Arts Unit to involve the student's entire being: right and left brain, body and soul, brain and heart. We have striven to veer away from pencil and paper and involve the whole student. These activities can be done in a small or large room (although the bigger the better) with minimal budget, equipment and basic student knowledge. Each of these activities can be adapted to the target language and have enormous potential for expansion and adaptation dependent upon student need. All that is needed is creativity from both student and teacher and a willingness to take risks. Enjoy, and may there be many "Bravos!"and "Encores!" in your integrated classroom.

FINE ARTS UNIT OVERVIEW

Topics to be Taught:

- Location of the target region
- Physical characteristics of the target region
- Connections among regions
- Culture of the target region including language, visual and performing arts

Goals and Objectives:

- To develop a foundation for the study of the language and life of the people in the region
- To locate the target region and relate it to the student's own country
- To provide students with knowledge of the physical characteristics of the region
- To give students a greater understanding of the culture of the region
- To find the connections among regions through language, culture and fine arts.

Outcomes of the Unit:

- The students will be able to locate the target region on a globe and a world map.
- The students will demonstrate knowledge of the physical characteristics of the target region.
- The students will demonstrate knowledge of the culture of the target region.
- The students will demonstrate knowledge of the relationships between the American culture and the culture of the target region.
- The students will gain proficiency in speaking the language of the target region.
- The student will gain knowledge of the fine arts of the target region.

Evaluation: Cultural Event

- At the end of the unit, a culminating activity will be developed by both teacher and students.
- A suggested activity might be the production of a cultural event, such as a street fair, in which music, art, drama and language are the central focus.
- Murals depicting the landscape of the various target regions can be displayed as part of the fair.
- Samples of food, crafts, and dress should be included.
- The activity suggested above can be accomplished on the class-room level, or as a whole school effort. As much responsibility as possible should be placed upon the students for research and planning for this activity.

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Inform students that a cultural event will be the culminating activity for this unit of study.

Any products from individual lessons should contribute towards the production of this event.

INTORDUCTORY
LESSONS

Vocabulary for the lessons suggested in this unit is found in the Appendix for the target region.

Each Appendix contains two visual arts activities appropriate to the target region.

INTRODUCTORY LESSONS

LESSON 1: Setting the Scene

Objective: To introduce the students to the target region using pictures of the people and examples of the arts found in the culture

Materials:
- Graphics, videos, music tapes, literature of the target region
- Art reproductions (posters, prints, etc.)
- Pictures of the people of the region
- Other examples of the arts of the region such as pottery, glass, weavings, etc., which may be available to you.

Background:

Each culture has typical art forms.Though much art produced today has been influenced by other cultures , there is almost always some art which is distinctive to the region.

Arts Connection: Visual Arts/Music

See Resource Section and Appendix for the target region for suggestions and resources to use as examples in the following display.

Procedures:
- Display selected objects and books around the designated school area.
- Play culture specific music as students arrive for the first class meeting.
- Greet the students in the target language as they arrive and invite them to tour the display area.
- Introduce vocabulary (music, people, books, paintings, clothing, buildings, etc.) which names the items in the display.
- Teach the words "I see" and "I hear"in the target language and ask students to formulate sentences (i.e.,"I see the people.") as you point to items in the area.

Extension:

Ask the students to bring in items they may have at home from the target culture to add to the display.

LESSON 2: Exploration

Objective: To provide the students with the opportunity to learn about the target region through exploration.

Materials:
- Books about the target region
- Encyclopedia
- Magazines
- Videos, etc.
- Pictures, posters

Background:

Each region will have areas of interest to most students which could be further explored (i.e., music, foods, recreation, famous people, holidays,wildlife, interesting customs, etc.)

Procedures:

- Ask students to work in groups or individually.
- Allow the students to explore what interests them about the region and select a method to share the information.

Social Studies Connection: *"Multicultural Neighborhoods"*

- Have students find information on the multicultural aspects of their school, community, state and the United States.
- Using the resource materials suggested, have the students gather this information and create a project to share with the class.
- Projects could include a bulletin board display, a visitor's guide, or a poster presentation.

Evaluation:

Require that individuals or groups report the information gained from their work to the class.

UNIT OF STUDY:

GEOGRAPHY

Vocabulary for the lessons suggested in this unit is found in the Appendix for the target region.

UNIT OF STUDY: GEOGRAPHY

I. Location of the Target Region
II.Connections Among Regions

Description:

These lessons are designed to locate the target region, to place it in relationship to the students' locale, and to discover connections between the people of both regions.

Topics to be Taught:

1. The absolute location of the region on a world map and a globe
2. The relative location of the region on a world map and a globe
3. The internal political and cultural divisions of the region
4. The interaction of ideas, people, and things between the student's region and the target region

Objectives:

1. To find the target region using maps and globes
2. To relate the location of the target region to other places and things on the planet
3. To recognize political and cultural divisions within the regions
4. To recognize connections between people and places

Outcomes:

1. The student will locate the target region on a map and globe.
2. The student will demonstrate knowledge of the position of the target region related to other places.
3. The student will identify internal political and cultural areas of the target region.

4. The student will cite examples of the exchange of ideas, people and goods (including the arts) between the United States (U.S.) and the target region.

Evaluation:

1. The student will locate the region on maps and globes when asked.
2. The student will name the hemisphere, continent, surrounding countries, and bodies of water of this region.
3. The student will name and locate internal political and cultural divisions of the region on a map.
4. The student will give examples of cultural exchange between the target region and the U.S.

Unit of Study: Geography
Suggested Activities

I. LOCATION

LESSON 1: Location on Map and Globe

Objective: To locate the target country on a globe and a world map

Materials:
- A large world map
- A globe
- An outline map of the world
- Colored pencils

Procedures:
- Display the world map and the globe.
- Ask the students to first find the U.S. on the globe.
- Find our country and possibly the local city, or a nearby large city, on the map.
- Name the continent on which we live.
- Name the continent of the target region.
- Ask the students to find the target region on both the globe and the map.
- Give the students the outline map of the world and have them color the U.S.
- Color the target region in another color. Save for a later lesson.

****

Arts Connection: Drama

"Geography Charades"

Objective: Students will create a sculpture map with their bodies that represents the continents of the world.

Materials:
- Students' bodies
- Classroom world map

Procedures:

- After studying the continents and their shapes, have students create a sculpture with their bodies that represents the continents of the world.
- Have them identify the person who is closest to the target region or country. Students can be preassigned to groups to be the continents, or there could be a secret drawing and the students must work silently to discover where on the "sculpture map" they fit in. (Slips of paper for the secret drawing should include EQUATOR, NORTH POLE, SOUTH POLE.)
- Students should be able to refer to a classroom map as they create the big picture. This activity can be focused solely on hemispheres as well.

Extension 1:

In smaller groups (perhaps six) students could draw the names of target region countries out of a hat (i.e. Central American countries). Have them create the shapes and relationship of the countries with their bodies. The rest of the class can guess which country each person represents.

Extension 2:

This charade activity can also be done with names of cities within a country or with capitals of each country.

****

Evaluation:

- Ask the students to name the continent and hemisphere of the target region.

LESSON 2: Location of Cities and Landscape Features

Objectives:
- To locate cities of the target region
- To discover major land features of the region
- To locate climate regions of the target area

Materials:
- Outline maps of the target region showing cities and land forms
- Colored pencils
- Children's atlases

Background:

Historically, cities are usually located near rivers, lakes, or along coastlines to provide the transportation and water needed by the people. Other land and climate features have often shaped the way people live in the region.

Procedures:
- Locate mountains and other major land features.
- Use student's atlases to find climate regions (deserts, rain forests, grasslands, tundra etc.) Color the maps.
- Discuss the effect of climate on life in the region.
- Locate major cities on the maps.
- Note the capital and largest population centers and discuss reasons for their placement.

Extension Art Activity:*"Culture Map"*

Objective: To create a "culture map" locating the major cities and points of interest in the target country.

Materials:
- Tag board 12" x 18"
- Color pencils
- Markers
- Stencil for outline of target country
- Maps of country and books about target country with pictures for reference.

Background:

Show samples of tourist maps that use easy-to-recognize symbols to represent places rather than words. A map of Disney World is a good example of this type of map. Through the use of symbols, foreigners can find locations without knowing the language of the country.

Procedures:

- Brainstorm symbols for each area on the map. Have students think of ways to display coastal regions, mountains, and individual cities through the use of symbols. Do rough sketches.
- Have students trace the outline of the country on the tag board using the stencil.
- Draw the symbols for the cities and points of interest on the map.
- Draw in symbols for the large regions between the cities. (Forests, farm land, mountain regions, etc.)
- Title the maps.

Extension: Create a "key" for the map.

Evaluation:

If the students are familiar with longitude and latitude, then ask that they use longitude and latitude to pinpoint the absolute location of major cities discussed.

LESSON 3: Relative Location

Objective: To discover the location of the target region relative to other places

Materials: World map
Student atlases

Procedures:

- Locate the target region on the map.

Questions to ask:

- In what direction would you travel to reach this place?
- How far is it from the local city?
- It is on what continent?
- Is it north or south of the equator?
- What bodies of water is it near?
- What other countries touch its borders?

Extension:

- Furnish a drawing of an open, empty suitcase.
- Have students list what they need to take with them (i.e. what kind of clothing related to climate, landscape, etc.)
- Students can then draw items into the suitcase.
- Have students draw or write how they would travel to the target region.

Evaluation:

Ask the students to write a travel brochure for the target region.

LESSON 4: Internal Political and Regional Divisions

Objectives: To locate internal political divisions of the United States (U.S.)
To locate regions of culture of the U.S.
To locate political and cultural regions of the target region

Materials: A political map of the U. S.
A map of the target region which shows political divisions.

Background:

Regions are often divided culturally as well as by political lines. For example,"The South" as defined by foods, attitudes, and customs in our country, includes areas in Illinois and Indiana as well as those entire states which are considered to be geographically "south".

Procedures:

- Identify and name several states in the U.S.
- Discuss different geographic characteristics among regions and several states (climate and landscape.)
- Discuss cultural differences (i.e., foods, lifestyles, etc.)
- Identify political and cultural regions of the target area.
- Discuss different geographic characteristics among regions and political states.
- Discuss cultural differences.

Social Studies Connection: *"Geography Quilt"*

- As a class project design a large patchwork quilt which shows that the target region, or the U.S., is made up of different regions with varying landforms, natural resources, and ethnic groups.
- Divide the class into groups and have them draw pictures of the land, people, and resources of these regions on large squares of construction paper.
- Combine the squares to form a quilt.
- This project can be added to throughout the year.

Evaluation:

Have students name, describe, and show examples of the characteristics of a political region and a cultural region of the U.S. and of the target country.
Example: Locate the state of Virginia. Show its political borders. Identify its cultural region membership and name characteristics of the culture. Show other members of this cultural region, including partial areas of some other states that also have the same cultural characteristics.

II. CONNECTIONS

LESSON 1: People,Goods, and Ideas

Objective: To show how people, goods, and ideas of the target region are connected to our country and other places.

Materials:
- Large world map
- Outline world maps from Lesson 1
- Books about target country
- Magazines and newspapers

Background:

All students in U.S. classrooms have historical connections to other cultures. There are many people from the target region who have visited the U.S., or who have immigrated here.
Some customs have traveled with them and have been, or are becoming infused into U.S. culture.
Foods, either recipes or imported items, from around the world are commonly found in our daily diet.
Goods, from many other regions of the world, like cars, clothing, electronic products, and countless other items, are in U.S. homes today.
Instant global communication has made events and ideas from other places a part of daily life.

Procedures:
- Discuss other places where the target language is dominant and color them on the map, using the same color as for the target region.
- Speculate and investigate why the language is spoken there.
- See the following arts and social studies connections.

Art Activity: *"Connections Collage "*

- View videos, films, and other pictures, and listen to music of the target region, that show the influence of the target country on the U.S.

- Ask the students to bring in pictures of items, or list customs or ideas, that originate in the target country and are now found here.
- Make a collage of the pictures or of students's drawings on a large cut paper map of the country.
- Add names of target region influences to collage (i.e. music titles, product names, etc..)

Social Studies Connection: ***"Heritage Tree"***

Objective: To introduce the students to people from another cultural region

Background:

There are many people that are from other countries who live in our community. They may be neighbors, friends, or relatives.

Procedures:

- Ask students to interview someone from another country to discover the similarities and differences between the two cultures. Have the student share this information with the class.
- Ask each student to interview family members, neighbors, or friends to find out their country of origin.
- Create a "heritage" tree with the class.
- On paper leaf cut-outs, have the students write information which includes the name of the person they interviewed, the country they come from, and traditions from their country that they still celebrate today. Attach the "leaves" to a paper tree trunk and its branches. After the tree is completed, have the students work in groups to locate all the countries represented on a world map.

Extension:

Using current resources, chart the pattern of immigration from the target region to the U.S. during the 1900's.

Arts Connection: Music

See Appendix for target region.

Social Studies Connection:

"Cultural Borrowing"

Objective: To discover information about technologies and culture

Background:

Many inventions were discovered or developed in other countries. Many of the things that were believed to be of American origin actually were "borrowed" from the cultures of many different countries.

Procedures:

- Ask the class who invented the automobile. Most students will respond "Henry Ford." But the modern automobile was first developed by two German inventors, Karl Benz and Gottlieb Daimler in the 1880's. (Point out that Henry Ford was the first to develop the assembly-line to mass produce automobiles.)
- Ask the class to give examples of other cultural borrowings.
- If this information is not readily given, have the students use an encyclopedia to research this topic and later share with the class.

LESSON 2: Movement between Regions

Objective: To show the movement of ideas, people and goods from the U.S. to the target region

Materials:
- Magazines, newspapers, and books from the target region
- Visual materials (including videos if possible) showing contemporary life in the target region

Background:

American influence is readily discovered in other countries. For example, entertainment (movies, music, etc.,) clothing (jeans,) and foods from the U.S. are found around the world. Many other ideas and goods, as well as American people themselves, living and visiting in the target country can be discovered.

Procedures:

- Have the students find pictures in the magazines and news papers of items or ideas originating in the U.S.
- Make a collage of the pictures or students's drawings.
- View videos, films and other visuals of the target region, that show U.S. influence on clothing, foods, entertainment, etc. in the target country.
- Add names of U.S. influences to collage (i.e. music titles, movie names, etc.).

Extension:

Ask the students to write to McDonald's requesting the location of franchises around the world. Locate them on a world map. Graph by country.

Arts Connection: Visual Arts

"Culture Combos"

Objective: To create a drawing or painting that displays the integration of cultural influences between countries.

Materials:
- Visual materials showing contemporary life in the target region and the U.S.
- Paper, pencils, or color pencils
- Option - paints and canvas

Procedures:
- Discuss connections between the target countries and American culture.
- Brainstorm how one could visually represent the combination of cultures. (i.e., a drawing of the Eifel Tower with McDonald's in the background.)
- After project is completed, add titles, i.e. "Le Big Mac."

LESSON 3: Stereotypes

Objective: To introduce students to stereotypes among cultures

Materials: Pictures, videos, etc. previously used in exploring the target region

Procedures:

- Introduce the idea of stereotyping to students. Brainstorm about different ways we stereotype in the school community. Expand ideas to explore how we stereotype towns, cities, states, and countries.
- Give students a chance to brainstorm their own ideas and possible stereotypes about the target country or region.
- Discuss stereotyping in general, in addition to the stereotypes the students have already identified.
- Explore the idea that stereotypes never reflect the complexity of a person or place and therefore cannot really reflect an honest or truthful image.

Extension: Invite a student/person from another country to class to discuss their stereotypes of the U.S., before and after visiting the country. Make a comparison of each other's stereotypes.

2

UNIT OF STUDY:
THE CULTURE OF
THE REGION

Vocabulary for the lessons suggested in this unit is found in the Appendix for the target region.

UNIT OF STUDY: THE CULTURE OF THE REGION

Description:

This unit is designed to introduce students to the language and the arts (music, visual arts, and drama) in the target culture in order to develop a picture of the life of the people in the region.The lessons may also include a social studies connection.

Topics to be Taught:

1. Language of the region
2. Visual arts of the region
3. Music of the region
4. Literature of the region
5. Drama of the region
6. Activities of the people of the region.

Goals and Objectives:

1. To gain proficiency in using the language of the region
2. To gain a holistic picture of the culture of the target region
3. To increase the students' knowledge of the arts of the people of the region
4. To make students aware of the activities of the people in the region

Outcomes:

1. The student will identify cultural attributes of the target region.
2. The student will demonstrate knowledge of the arts of the region.
3. The student will demonstrate knowledge of the daily life of the people of the target region.
4. The student will use the language of the region to communicate with others.

Evaluation:

1. The students will participate in planning a culminating project, such as a street fair, that demonstrates the elements of the culture studied in this unit.
2. The students will demonstrate a proficiency in using the language of the region to communicate with each other in class. The language will be used to the extent possible in the culminating project.

UNIT OF STUDY:
THE CULTURE OF
THE REGION

Vocabulary for the lessons suggested in this unit is found in the Appendix for the target region.

Unit of Study: The Culture of the Region
Suggested Activities

I. GETTING ACQUAINTED

LESSON 1: Greetings

Objective: To introduce students to the formal and informal greetings in the target language.

Materials: Options: puppets, signs with greeting phrases written on them

Background:

In other cultures, physical gestures often accompany greetings. Kissing on two cheeks, bowing and hand shaking are common. It is important to teach students the proper greetings as they are an integral part of the culture.

Procedures: (Options)

- Use a puppet as a medium to demonstrate greetings.
- Write greeting phrases on signs for recognition and repetition.
- Employ choral practice in pronouncing greeting phrases.

Arts Connection: Music

See Appendix for the target region

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Arts Connection: Drama

"Greetings Warm-up"

•Note: Warm-ups are a vital part of any drama that takes place. Their purpose is to make students feel comfortable, take risks and integrate their right and left brain functions.

Background:

The origin of the Western handshake is to reveal to the person you are meeting that you have no weapons in your hand and are therefore offering them an open palm.

Procedure:

In small groups, develop a gibberish and physical greeting for an imaginary country. Have each of the groups demonstrate their greetings in a short skit and then have the groups explain to the class the significance of their greeting.

Example: A fictitious greeting may be students saying "Cha Cha Cha" while shuffling their feet to and fro. This greeting developed in the imaginary country because "Cha" means friends and the feet shuffling represents the long distances that people must walk in this imaginary country to see one another. The villages are very spread out and walking is the main means of transportation.

Extension: Students learn and incorporate the significance of the greeting in the target region and use these to further the "Greetings Skits" in the Appendix. After the warm-up, the students learn the greeting/gesture in the target language. These skits can be shared with different classes, or saved for the culminating activity.

* * *

Arts Connection: Drama

See Appendix for *"Greetings Skits"*

Evaluation:

Have students walk around the room introducing themselves to each other using the learned greeting in the target language, as well as the physical accompaniment.

LESSON 2: Clothing

Objective: To explore the contemporary, as well as the traditional modes of dress in the target culture.

Materials:
- Pictures of people in contemporary and traditional clothing of the region
- Vocabulary labels, labeling articles of clothing

Background:

Historically, clothing was a response to the climate and resources of the region. It has also been a place for great artistic expression.Today, because of the movement of ideas, people, and goods around the globe, people often dress alike no matter where they live.

Procedures:
- Display the pictures of the different types of clothing in the target region.
- Ask students when they think people would be most likely to wear traditional clothing and when they would wear contemporary clothing.
- Examine the traditional clothing of the region and make a list of features such as color choice, style of women's and men's clothing, accessories, etc.
- Examine the contemporary clothing and discuss what features are common in the target language country.
- Teach vocabulary for the articles of clothing. Have students label their own outfits and do a fashion show, showing off the articles of clothing to the class.

Arts Connection: Music See the Appendix for the target region.

Extension: Ask the students to locate pictures of people in other countries dressed in traditional costumes as well as contemporary clothing in magazines such as National Geographic. Find out if the student's family may have authentic, traditional costumes brought from their home country that could be shown in the classroom. Learn the proper vocabulary.

LESSON 3: Architecture

Objective: To look at the architecture and materials used in the traditional and contemporary buildings of the region and relate them to the environment of the area

Materials:
- Pictures, post cards, posters and videos showing architecture of the region

Background:

Buildings and their materials often reflect elements of the physical environment. For example, the materials of the desert are different than those of a forested or plains area. The design of a building also differs related to the climate of the area, and of course, to its function.

Procedures:

- Display pictures (including videos, if applicable) of both residential and commercial architecture. Show traditional and contemporary examples, as well as urban and rural buildings if possible.
- Point out reasons for the design and the materials used.
- Introduce the vocabulary to name the buildings (i.e., house, barn, store, school, church, temple, etc.)
- Ask students to name the pictures shown after practice with the vocabulary.

Arts Connection: Music See the Appendix for the target region.

Social Studies Connection:

- Have the students explore the influence of other styles of architecture on buildings in their own community.
- Have them draw or take photographs of houses or buildings which show examples of other influences.
- Record the location of the building, its name, if it has one, and the building's use.
- Collect and display pictures of the buildings in the community to see how architecture of the past is still prevalent today

Arts Connection: Visual Arts

"Architectural Facades"

Objective: To identify architecture that is typical of the region and to create a relief facade of a home or building.

Materials:
- 9" x 12" paper
- pencils
- scissors
- rulers
- clay (self-hardening or clay that may be fired)
- pieces of cloth sheeting or construction paper - 12" x 24"
- rolling pins
- wooden clay tools (or an assortment of old silverware, pencils, rulers, popsicle sticks)
- plastic bags for storing work in progress
- tempera paint
- various sized paint brushes

Background:

Refer to Lesson 3 Background information

Procedures:
- Look at pictures of buildings and homes found in the target country.
- Make a drawing of the facade of the desired building. (This drawing should be the exact size of the finished clay piece.) Use a ruler to keep lines straight. Include characteristic details. Cut around the outline of the building shape. This is the pattern.
- Roll out a slab of clay on the cloth or paper about 1/2" thick and large enough to accommodate the pattern. Trace and cut away excess clay, leaving the building outline. Using the pattern trace details onto clay. There should be enough of an impression to work with when the pattern is removed.
- Using the clay tools, emphasize the architectural details of the building by carving away, drawing into, and attaching

extra clay where needed. Lightly cover finished projects with newspaper to allow slower drying. (This reduces warping.)
- Paint with tempera when clay has been fired or is completely dry.

LESSON 4: City/Village Layout

Objectives: To introduce the layout of a city and village
To introduce the idea of the "European shopping concept" vs. the "supermarket concept"

Materials:
- Pictures and/or slides of the elements of a city and village.
- Products from the target culture
- Reproductions of currency from target culture

Background:

Many people from other cultures often shop in separate stores for specific items, (i.e. bakery, grocery, delicatessen, cheese shop, etc.) as opposed to getting all items at one time in a supermarket.

Procedures:
- Teach students the names of the specific stores, (i.e., toy store, grocer, bakery etc.) as well as the names of a few items that could be found in each of the stores.
- Teach useful phrases for purchasing items. (I would like .... How much does that cost, ...Do you have.....?)

Arts Connection: Music See the Appendix for the target region.

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Arts Connection: Drama

"Paintings to Life"

Objectives:
- Students will experience and perform the everyday life activities associated with the target region.
- Students will use vocabulary learned in previous lessons.

Note: Use the target language vocabulary for food, street life, greetings, etc., and incorporate the focus of lessons three and four regarding clothing and architecture in this activity.

Materials:
- Props (representational or real) or pictures of types of food
- Goods sold in the target region
- Pictures of art works depicting street life in that region

Procedures:

- Explore street scenes depicted by painters of the target region (i.e. Manet for France). Have students decipher what is going on in the painting (for instance, activities of the people at an outside cafe at Montmartre in Paris.) Have students write a short dialogue or monologue that one of the characters might speak.
- Discuss the cultural attitudes of the region and the historical period evident in the painting.
- After dividing students in small groups, ask them to recreate the atmosphere of the scene in the painting by creating a short skit inspired by the painting. Develop appropriate costumes and props. Students could also add music. As one example, a street musician might "play" a cardboard accordion while taped accordion music is played during the scene. In addition, students could use songs, games, and dances encountered in previous music lessons.

Note: The purpose of the these skits is to invoke the aura of another culture. The students should choose their own character in the skit to provide ownership. When the class is ready to present the skits, other classes could be invited to see the presentation. The skit could also be saved to present as a part of the culminating activity for the unit.

****

Extension: Create a typical city center in your classroom. (Don't panic! This activity can be done simply by repositioning desks in the classroom and using replica foods or pictures.)
Students will act as workers or customers in the specialty stores. Customers will use the reproduced currency to purchase products (brought in or made by the teacher.) Introduce the exchange rate of the currency to aid the student

in finding out the actual price of the item. This will help in their decision to buy or not to buy the item.

Evaluation:

Students will use the learned greetings of the target language and useful phrases to communicate with one another as they participate in the activities.

LESSON 5: Music of Different Cultures

Arts Connection: Drama

"Musical Theatre"

Objective: Students will create a musical theatre production to incorporate knowledge gained from previous lessons.

Materials:
- Song of the target region
- Appropriate props and costumes
- Tape recorder and video camera (optional)
- Audio and visual tapes

Procedures:

- Choose a fun and appropriate song that reflects the culture of the target region (folk, rock, classical or children's song.) See Appendix for suggestions.
- Have students learn the words and melody of the song.
- Discuss the meaning, style and instrumental accompaniment of the song.
- Have students brainstorm about different characters that are in the song that they might act out.
- Students could be sitting at outdoor cafes, walking dogs, selling flowers from a cart, painting as sidewalk artists, shopping, playing instruments as street musicians, etc.
- Students should practice the walk, attitude and dress of their character.
- A short mime skit or dialogue could precede the song to set up the environment or mood of the song. For example, in the song, "Champs Elysees", which is about a busy boulevard in Paris, the various characters could note what a beautiful day it is, how lucky they are to be in a beautiful city like Paris and on a lively boulevard like the Champs Elysees.
- Students should then sing, act, and dance or move appropriately to the song. This choreography is worked out in advance and taught to the class. If only some want to dance, create a dance corps while the others sing and

act out characters. The entire song could be in unison or solo lines could be available as well. Students are extremely creative when it comes to choreography and gestures.

- Divide into small groups and assign a certain section of the song. Have the students choreograph it and teach it to the other students.

Extension:

Students could paint a backdrop or design posters to represent the cultural background.* Students who play an instrument can be invited to contribute to the scene. Creating a music video* is a possibility as well. Even with limited language skill students can learn words to a song quickly and will remember them forever!

* These can be saved to use in the culminating activity for the unit.

II. THE SCHOOLS

LESSON 1: Organization of the Schools

Objectives: •To inform students about the organization of the school system in the target culture

Materials: **See Appendix for**

- an explanation of your target region's school system, and
- flow chart depicting the organization of the school system.

Background:

The organization of school systems in other cultures is often different from the U.S. school system.

Procedure: Present material from Appendix for the target region.

Evaluation:

- Students research and report on the school system.
- Using the information presented to them, have students make posters (utilizing flow charts and important information) to show others how the school system operates.

LESSON 2 : Transportation

Objective:
- To discover the various means of transportation to and from school in the target region
- To relate available transportation to the environment of the target region.

Materials:
- Pictures of a bus, train, subway, car, bike, horse, mule and someone walking
- Pictures of students on their way to school in the target culture
- Baer, Edith & Bjorkman, Steve. This is the Way We Go to School. New York: Scholastic, 1990.

Background:

Students in other countries often get to school in ways similar to students in America. Often, however, in remote areas, students might arrive at school on the back of a horse or donkey. Choose the type of transportation which is typical of students in your target language culture, both in urban and rural settings.

Procedures:
- Use the pictures and the book to teach the students the vocabulary necessary for them to express how they come to school each morning.
- List the means of transportation used by children in the target region to come to school.
- Discuss the reasons why students in the target culture might use particular modes of transportation (i.e. overcrowding, environmental awareness, income, topography, etc.)

Arts Connection: Music See the Appendix for the target region.

Extension:
- Students can take a poll among their friends (both in class and out) to see which modes of transportation they use to come to school. Students will report their results back to the class as much as possible in the target language.

LESSON 3: Classroom Objects

Objective: To compare classroom objects found in the U.S. and in the target region

Materials: Objects labeled in the target language (found in typical American classrooms).

Background:

Most objects found in an American classroom would also be found in a classroom in another country. Computers, television sets, and other audio visual equipment may not be as evident in classrooms around the world as in the U.S.

Procedure:

- Display the labeled object/picture.
- Point to the object and say name in the target language.
- Ask students to repeat the name.
- Repeat the process.

Evaluation:

- Students will demonstrate a knowledge of classroom objects using TPR (Total Physical Response).
- Students will label the objects in the classroom in the target language.

LESSON 4: School Subjects

Objectives:
- To discover what subjects are studied at the elementary level in the target culture.
- To learn the names of the subjects in the target language.
- To compare the length of the school day, number of school days in the week, amount of recess time, and time spent in extracurricular activities.

Materials:
- Sample schedule (blank) in the Appendix
- School schedule from the target language (found in target language texts)

Background:

Often, the length of the school day, amount of recess time, and subjects studied are different than in our school system. Inform students of the differences . (See explanation of the target school system in the Appendix).

Procedures:
- Use a schedule from the target language to introduce students to the vocabulary for "school subjects."
- Using that schedule, have students pronounce and repeat the names of the subjects in the target language.
- Students will utilize the vocabulary by asking and responding to questions like, "Which subjects do you study? Which ones do you like best or worst?".
- Give students a blank schedule form and have them fill out their own schedules using the newly learned vocabulary.
- Compare the school schedule of the target culture and the schedule of the students; compare differences and similarities.

Arts Connection: Music See the Appendix for the target region.

Extension:
- Locate another elementary/middle school in Illinois or another state that also has a language program which includes your target language.
- Have students correspond with each other and talk about their schools/school schedules. Use Internet, if possible.

LESSON 5: Alphabet

Objective: To learn the alphabet of the target language

Materials: An alphabet chart or cards with the letters of the alphabet

Background:

Depending on the target language, letters of the alphabet may be similar to the English alphabet. However, each language includes some letters or symbols which are unique to that particular language.

Procedure:

- Teacher shows alphabet and pronounces letters. Students repeat in chorus.
- Sing the alphabet song after all the letters have been learned.
- Ask the students to spell their first and last names in the target language.

Evaluation:

- Play a game of "Hangman" using classroom object vocabulary.
- Show pictures of familiar items and ask students with which letter the word begins. (Using the alphabet will eventually become part of everyday classroom vocabulary.)

Arts Connection: Visual Arts

"Designing an Alphabet"

Objective: To create a style of lettering that reflects the sound and flow of the target language

Materials:
- lined paper (for practice)
- calligraphy or white drawing paper
- rulers
- pencils
- markers
- calligraphy pens

Note:

Students should be familiar with, or have an example of the alphabet in the target language.

Procedures:

- Create and practice different types of letters on lined paper.
- Use various types of line to create a letter style that reflects the sound of the language or particular letter.
- When students are comfortable with their style they can write out their alphabet on a sheet of white paper.
- Lightly rule the white paper with pencil.
- Write the alphabet lightly in pencil, then go over it using marker or calligraphy pens.
- Pencil lines can be erased when marker is dry.

LESSON 6: Numbers

Objective: To learn the numbers in the target language

Materials:
- Charts or cards displaying the numbers 1-100 in the target language
- Large pieces of paper with multiple decals pasted on them

Background:

The idea of a number system is universal to all languages even though the numbers may be written differently.

Procedures:
- Introduce students to the numbers by showing number cards or charts.
- Pronounce each number and have students repeat chorally.
- Using large pieces of paper, paste sets of decals on them.
- Have students count how many decals or sets are on the paper. (i.e. Use "Post Its" in the shape of a frog. Post 3 frogs on the paper and ask students, "How many frogs do you see here? Make decal pictures for numbers 1-20.)

Arts Connection: Music See the Appendix for the target region.

****

Arts Connection: Drama

"Mingling Numbers Game"

Objective: To assist students in learning the numbers of the target language.

Procedures:
- Have students stand up in an open space in the classroom. Students begin to mingle without speaking or touching one another.

- Teacher calls out a number in the target language and students connect physically in groups of that number. (For example, teacher calls out the number, "six" and students form groups of six.)
- Students not in a group, sit down and help teacher call out remaining numbers. If the number called out is "one," all students must freeze. If a student touches another student when "one" is called, the student is then out.

****

Evaluation:

- Use oral math exercises to get students to utilize the numbers.
- Ask math questions using addition, subtraction, multiplication, and division.
- Be sure to be aware of students who may have difficulties with math in their first language. Even though they can say the numbers, they may not be able to do the computation.

Culminating Activity

Objectives:

- To bring together what has been learned from the study of another region through integrated activities
- To provide a means to evaluate the learning that has taken place.
- To employ the arts in presenting what the students have learned

Materials:

- Products developed in the unit activities (examples of the student's art, collages, research, etc.)
- Songs, games, and dances of the region studied
- Drama presentations developed in the unit activities
- Foods, dress, and products of the target region
- Murals or other representations of the physical landscape and architecture in the target region

Procedures:

- Combine learning products from the unit to present to others in your classroom.
- Present a multi-cultural street fair to the school community if other classrooms have used this unit and/or if more than one target language has been studied.
- Use the murals, maps, or other representations of the target region to create a backdrop for a presentation of the elements of the unit.
- Students can perform skits, dress in regional costume, sing, play, and dance to regional music, display products and foods of the target country, and display the visual art products created in the unit.
- Use the language of the region in the presentation to the degree possible.

RESOURCES

RESOURCES

Books: Art

Schuman, Jo Miles. Art From Many Hands. Worcester, Massachusetts: Davis Publications, Inc., 1981.

Tejada, Irene. Brown Bag Ideas From Many Cultures. Worcester, Massachusetts: Davis Publications, Inc., 1993.

Gomez, Aurelia. Crafts of Many Cultures. New York: Scholastic Inc., 1992.

Casselman, B. J. Crafts from Around the World. New York: Meredith Corporation, in association with Better Homes and Gardens, 1975.

Books: Drama

Axtell, Roger E., Ed. Do's and Taboos Around The World. New York: John Wiley & Sons, Inc., 1985.

Drama/Theater Resource Manual For Curriculum Planning
Illinois State Board of Education
100 North First Street
Springfield, Illinois 62777-0001
(Free)

Grote, David. Theater Preparation and Performance. Glenview, IL: Scott, Foresman and Co., 1989.

Scher, Anna and Charles Verrall. 100+ Ideas for Drama. Portsmouth, NH: Heinemann Educational Books, 1975.

Spolin, Viola. Theater Games for the Classroom, Grades 4-6. Evanston, IL: Northwestern University Press, 1986.

Books: Music

Music Across Our Country. Chicago, Illinois: Follett Publishing Co., 1959.

Share the Music. New York: Macmillan McGraw-Hill Publishing Co., 1995, Grades 5 and 6.

World of Music. New Jersey: Silver Burdett-Ginn Publishing Co., 1989, Grades 5 and 6.

Music and You. New York: Macmillan Publishing Co., 1989, Grade 5.

Song and Activity Collections

East, Helen. The Singing Sack. London: A. & C. Black Publishing Co.

Forest, Linda. Orffestrations Around the World. Dayton, Ohio: Heritage Music Press, 1993.

The World Sings, Memphis Orff Specialists. Memphis, Tennessee: Musicraft Publications.

Bolkovac and Johnson. 150 Rounds for Singing and Teaching. Stanford, Connecticut: Music Education Press, 1992.

Shirley McRae. Sing 'Round the World. Memphis, Tennessee: Musicraft Publications.

Tom Roed. Latin Showstoppers, Miami: CPP/Belwin Publishing, 1992.

Books: Reference

Baer, Edith & Bjorkman, Steve. This is the Way We Go to School. New York: Scholastic, 1990.

Visuals: Geography

Maps, desk, two-sided - 18" x 22" (In packages of 5 or 30).

Regions:	United States World North America South America Europe Asia Africa

Rand McNally & Company
Educational Publishing Division
P.O. Box 1906
Skokie, Illinois 60076-9714
(800) 678-7263

Visuals: Music

Favorite Folk Dances for Kids and Teachers. Sanna Longden. Videocassette. Evanston, Illinois: Folkstyle Productions.

Listening Resources:

"Hail to the World." 24 Anthems/Bugle Fanfare. Total Recording TACO 1008.

Art Supply Resources:

Multi-Cultural Art Prints - available from following two companies:

Davis Publications, Inc.
50 Portland Street
Worcester, Massachusetts 01608
(800) 533-2847

Crystal Productions
Box 2159
Glenview, Illinois 60025
(800) 255-8629

Chaselle Arts & Crafts
9645 Gerwig Lane
Columbus, Maryland 21046-1503

Dick Blick
P.O. Box 1267
Galesburg, Illinois 61402-1267
(800) 723-2787

Nasco Arts & Crafts
901 Janesville Avenue
P.O. Box 901
Fort Atkinson, Wisconsin 53538-0901
(800) 558-9595

Pyramid Art Supply
923 Hickory Lane
Mansfield, Ohio 44901-8101
(800) 637-0955

Sax Visual Resources Catalog
P.O. Box 51710
New Berlin, Wisconsin 53151
(800) 522-4278

FRENCH LANGUAGE APPENDIX

FRENCH LANGUAGE APPENDIX

Visual Arts:

These art lessons are intended for an art teacher to present in his/her curriculum but can be used by classroom teachers wherever possible.

POINTILLISM (Seurat, Georges)

Objectives: Students will:

- recognize and describe the artistic technique, Pointillism, as the placement of pure color in dots small enough to blend when seeing it at a distance.
- name the artist, Georges Seurat, as one of the developers of Pointillism.
- develop a Pointillistic drawing using felt tip pens.

Materials:

- pencil
- practice paper
- 12" x 18" quality drawing paper
- colored felt tip pens with a variety of point widths - fine to medium

Background:

Georges Seurat was born in Paris, France in 1859. As a student he associated with Impressionist painters, and was influenced by them. For Seurat, though, a stronger influence was the scientific discoveries of the 19th century, especially those relating to optical color laws. Seurat, long interested in science, began to study the relationship of color to the human eye. He learned when one color is placed next to another it gives the overall effect of greater luminosity. By using this broken color method in his painting he could do more than represent sunlight as the Impressionists did; he could make his painting seem a source of light. He called this method Neo-impressionism. Neo-impressionism, or Pointillism, is the placement of pure color in dots small enough to blend when seen at a distance. Seurat used Pointillism to create his famous painting, *A Sunday Afternoon on the Island of La Grande Jatte.*

Procedures:

- Present reproductions of Pointillistic paintings by Georges Seurat (*A Sunday Afternoon on the Island of La Grande Jatte/* 1884-86 and*Circus.*)
- Explain the technique of Pointillism, and point out the small dots of color that are visible on the reproductions.
- Help students to see that the artist did not blend the colors, instead, the small dots of color to each other give the illusion of color blending.
- Announce that the students will create a Pointillistic drawing using felt tip pens instead of paint.
- Tell students that there are three ways to apply the dots with felt tip pens:
    - a) to vary the amount of dots within an area (dense, medium, sparse);
    - b) to vary the size of the dots by using point widths from fine to medium; and
    - c) use different colors next to each other.
- Demonstrate the placement of colored dots to achieve Pointillism.
- Allow students to experiment with the technique using felt tip pens.
- Ask students to choose a subject (landscape, still life, animal, portrait) and to make a sketch.
- Ask students to draw the sketch lightly on a sheet of drawing paper.
- Direct students to outline the center of interest in their composition with dots of color, and to continue to develop one area of the composition at a time keeping in mind the three methods of applying the dots of color.

VOCABULARY

Georges Seurat
Impressionist
optical
luminosity
Neo-impressionism
Pointillism

IMPRESSIONIST LANDSCAPE PAINTINGS

Objectives: Students will:

- describe impressionist landscape painting as a style that developed in France where the artist records what the eye sees at a glance or in a moment in time.
- use viewfinders to plan sketch and then paint a landscape composition including principles of design: informal (asymmetrical) balance, emphasis (center of interest), rhythm and unity (repetition of colors and shapes).
- show foreground, middleground, and background in the composition.
- apply paint using small individual brushstrokes of hue or pure color (divided color technique) that reflect the light of day.
- demonstrate an understanding of atmospheric perspective by painting objects in the background smaller and higher on the paper and with less detail.

Materials:

- paper (12 x 18 or larger)
- pencils
- assorted brushes
- tempera paints
- water
- paper towels
- reproductions of Impressionist landscapes

Background:

Impressionism is a style of painting where the artist records what the eye sees at a glance or in a moment in time. The painter applies paint freely using small individual brushstrokes of pure color. Color is affected by light, changing at various times of the day.

Impressionism began in the aftermath of the French Revolution when artists sought to develop a new style of painting, breaking from the tradition of the Royal Academy which dictated that paintings be historical and idealistic in nature. The term impressionism was first used at a Paris exhibition in 1874 when a critic referred to the artists' work as "impressionistic." Paint did not necessarily follow form, but separated itself from composition and became an element itself.

Procedures:

- Discuss the background and characteristics of Impressionism and display reproductions of Claude Monet and other impressionist artists.
- Demonstrate sketching in foreground, middleground, and background.
- Show students the technique of applying pure colors of paint next to each other (divided color technique).
- Ask students to paint a landscape from direct observation, or from a book or magazine photo using impressionist techniques.

VOCABULARY

Impressionism
landscapes
Claude Monet
hue
foreground
middleground
background
atmospheric perspective

I. INTRODUCTORY LESSONS

LESSON 1: Setting the Scene

VOCABULARY

la musique	music
les personnes	the people
le livre	the book
le bâtiment	the building
Je vois	I see
J' entends	I hear
la France	France
la photo	photo
le pays	the country
la cassette	cassette
la culture	culture
les vetêments	clothing
l'affiche	poster
Qu'est-ce que vous voyez?	What do you see?
Qu'est-ce que vous entendez?	What do you hear?

LESSON 1: MUSIC CONNECTION

"O Musique," Macmillan/McGraw-Hill, Share the Music, Grade 6, pg. 343
"Pat-A-Pan," Holt Music, Music, Grade 5, pg. 230-231, pg. 405 (piano accompaniment)

LESSON 2: Student Research

VOCABULARY

We recommend this lesson be taught in English.

II. LOCATION

LESSON 1: Location on Map and Globe

VOCABULARY

la ville	city
la province	province
le continent	continent
l'Amerique du Nord	North America
l'Amerique du Sud	South America
l'Asie	Asia
l'Europe	Europe
l'Australie	Australia
l'Antarctique	Antarctica
indiquez	point to
coloriez	color
trouvez	find

LESSON 2: Location of Cities and Landscape Features

VOCABULARY

materials:	
l'atlas	atlas
les crayons	pencils
la carte du monde	world map
procedure:	
la montagne	mountain
la rivière	river
la forêt	forest
la terre plat	flat land
la côte	coast

la topographie de la France	France's topography
les Alpes, les Pyrénée, le Massif Central	mountain ranges
la Seine, le Rhone, la Loire	rivers in France
la mer	sea
la Mer Méditerranée	Mediterranean sea
l'océan	ocean
l'Océan Pacifique	Pacific Ocean
l'Océan Atlantique	Atlantic Ocean
la Manche	English Channel

LESSON 3: Relative Location

VOCABULARY

Dans quelle direction allez-vous d'être à
In what direction would you travel to reach this place?

C'est combien de miles à --- de chez nous?
How many miles is it from our home?

Combien de heures à --- de chez nous par avion?
How many hours is it by plane from our home to ----?

C'est en quel continent?
It is on what continent?

le nord	north
le sud	south
l'est	east
l'ouest	west

Est-ce que c'est au nord ou au sud d'équateur?
Is it north or south of the equator?

C'est près de quelle masse d'eau?
What body of water is it near?

Quels pays touchent la France?
What other countries touch its borders?

LESSON 4: Internal Political and Regional Divisions

We recommend presenting this lesson in English

III. CONNECTIONS

LESSON 1: People, Things, & Ideas

VOCABULARY

We recommend presenting this lesson in English.

LESSON 2: Movement Between Regions

VOCABULARY

We recommend presenting this lesson in English.

LESSON 3: Stereotypes

VOCABULARY

We recommend presenting this lesson in English.

IV. THE CULTURE OF THE REGION

A. GETTING ACQUAINTED

LESSON 1: Greetings

VOCABULARY

bonjour/salut	hello
ça va?	How are you?
ça va?	I'm fine.
ça ne va pas	I'm not fine.
ça va très bien	I'm very well.
ça va bien	I'm well.
ça va mal	I'm feeling badly.
ça va très mal	I'm feeling very badly.
embrasser	to kiss
la joue	the cheek
serrez la main/serre la main	shake hands
la marionnette	the puppet
comment t'appelle-tu?	What's your name?
Je m'appelle	my name is
Je voudrais vous presenter	I would like to introduce
merci	thank you
de rien	you're welcome
pardon	pardon, excuse me
au revoir	goodbye
à bientot	see you soon
à demain	see you tomorrow

LESSON 1 : DRAMA CONNECTION

"Greeting Skits"

Objective: Students will learn the differences in ways of communicating dependent on the culture.

Background:

Body language is important to communication. Similar gestures have varying meanings in different cultures. In Europe, the correct form for waving hello and goodbye is palm out, hand and arm stationary, fingers wagging up and down. The common American wave with the whole hand in motion back and forth (like a windshield wiper) means "No" in Europe. In Japan, nodding one's head vertically means "No" but in America it means "Yes."

Background Activity:

Have students practice various waves and head nods in their seats.

Materials: Props: sports equipment, hot dogs, sandwiches, etc.

Procedures:

- Divide students into small groups of four or five. One member is the attendant at the Tourist Information Booth outside on the corner in a city in the target region (visualize Lucy's booth in *Peanuts* cartoon). The other members of the group, the tourists, choose one prop to indicate the destination to which they are headed (i.e. a hockey stick for an ice arena).
- The *tourist* approaches the booth and asks the busy attendant in the target language (if knowledge of the language facilitates), "Good day, is this (pointing in a certain direction) the way to the ice hockey arena?" The attendant puts his/her palm out towards the tourist and waves it side to side. The tourist interprets this as a friendly greeting and an affirmation and proceeds in the direction in which she/he originally pointed.

(If the target language is Japanese, the attendant shakes her/his head "no", which is "yes" to the American tourist.) The tourist then heads off in the wrong direction. She/he arrives at a swimming pool where the pool manager explains, "This is the swimming pool, not the ice hockey arena."

- Repeat various tourists entering one at a time and asking the attendant for directions to various destinations (the zoo, ice cream parlor, golf course, library, roller blade/skateboard park, hospital, etc.). Each time the attendant waves side to side or nods vertically and the tourist goes off in the wrong direction.
- Eventually all convene around the Tourist Information Booth and have to solve the problem of figuring out why they were misled by the attendant. Perhaps they ask other questions. When the situation is resolved they say goodbye and go off to their respective destinations.

Extension: This could also be performed with Japanese tourists in an American city with American attendant nodding "yes" to every question. Students could write and act out a "Who's On First" type of scenario using the nodding idea.

Note: Students should be encouraged to make their skits comedic with absurd situations, incongruous props, etc.

LESSON 1: MUSIC CONNECTION

"Bannielou 'Lambaol," Rhythmically Moving, P. Weickert, pg. 132, record 8

"Are You Sleeping," 150 Rounds for Singing and Teaching, Bolkovac & Johnson, pg. 5

"Vive La Canadienne," Macmillan/McGraw-Hill, Share the Music, Grade 5, pg. 280

"Oh Canada," Macmillan/McGraw-Hill, Share the Music, Grade 6, pg. 290-1

LESSON 2: Clothing

VOCABULARY

les vetêments	clothing
traditionnel	traditional clothing
la chemise	shirt
la blouse	blouse
le pantalon	pants
la jupe	skirt
la robe	dress
les chaussures	shoes
les chausettes	socks
le short	shorts
les sandales	sandals
les lunettes	glasses
la ceinture	belt
le chapeau	belt
le manteau	coat
le veste	jacket
le pull	sweater
les sous-vetêments	underwear
les gants	gloves
les tennis	tennis shoes
le jean	jeans
la chemise	shirt
le chemisier	blouse
le foulard	scarf
le chapeau	hat

LESSON 2: MUSIC CONNECTION

"Branle Normand," Rhythmically Moving, P. Weickert, pg. 246, record 6

LESSON 3: Architecture

VOCABULARY

l'architecture	architecture
l'immeuble	apartment building
l'appartement	apartment
la maison	house
l'école	school
l'église	church
le temple	temple
synogogue	
la grange	barn
la magasin	the store
high rise	
l'hôtel pariculier	mansion
un château	castle
le bois	wood
l'acier	steel
le béton	concrete
le verre	glass
le pierre	stone
le marbre	marble
la brique	brick

LESSON 3: MUSIC CONNECTIONS

"Ton Moulin," Sing 'Round the World, Shirley McRae, pg. 8-10

"Praise the Fire," The World Sings, Memphis Orff Specialists, pg. 1-3

LESSON 4: City and Village Layout

VOCABULARY

la boulangerie	bakery
la pâtisserie	pastry shop
la boucherie	butcher shop
l'épicerie	grocery store
la charcuterie	delicatessen
la confiserie	candy store
le magasin de jouets	toy store
la fromagerie	cheese store
le supermarché	super market
le village	village
la ville	city
le pain	bread
la croissant	croissant
le gâteau	cake
la viande	meat
le poulet	chicken
le poisson	fish
le fromage	cheese
les salads	salads
les bon-bons	candy
les jouets	toys
le vin	wine
la bière	beer
le coca	Coke
la nourriture	food
acheter	to buy
l'argent	money
je voudrais	I would like
combien ça coûte	How much does that cost?
avez-vous de	do you have?
et avec ça?	and with that, anything else?
le café	cafe
le marché aux puces	flea market
la baguette	loaf of french bread
le chocolat	chocolate

la vanille	vanilla
le thé	tea
le café	coffee
le café crème	coffee with cream
le lait	milk
le chocolat chaud	hot chocolate
le jus d'orange	orange juice
l'eau minérale	mineral water

LESSON 4: MUSIC CONNECTIONS

"Et Tan Patate la Cuite," Macmillan/McGraw-Hill, Share the Music, Grade 5, pg. 164-5

"Gallop on to Mamou," Macmillan/McGraw-Hill, Share the Music, Grade 6, pg. 107

"Ton Moulin," Sing 'Round the World, Shirley McRae, pg. 8-10

B. THE SCHOOLS

LESSON 1: School Organization

VOCABULARY

l'école maternelle	nursery school
le jardin d'enfants	kindergarten
le collège	grade school
le collèged'enseignement secondaire	middle school
le lycée	high school
l'université	college
le lycée d'enseignement professionnel	vocational school
le baccalauréat	French secondary school examination; French equivalent to high school diploma
le brevet	comprehensive examination

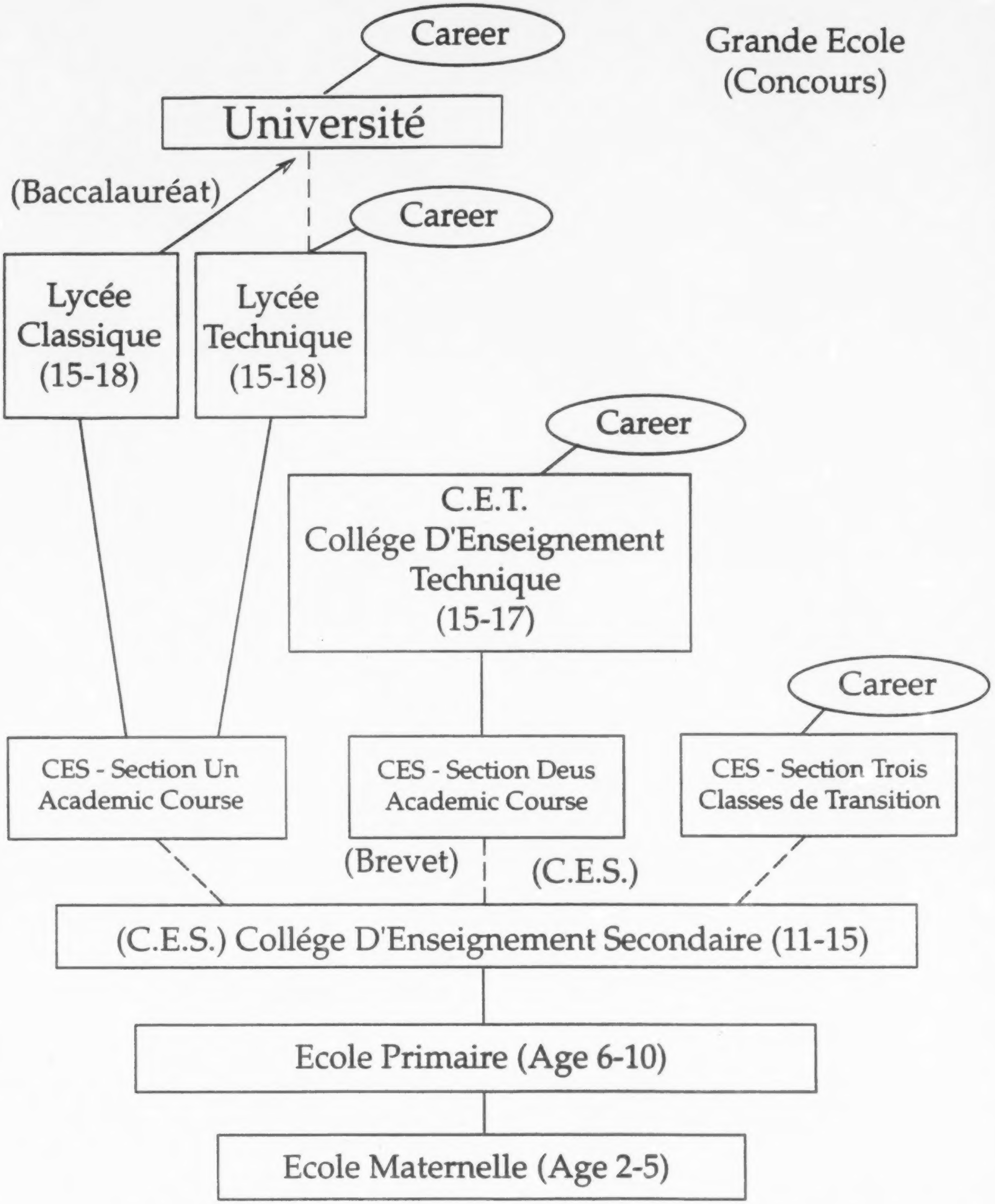
Organization of the French School System

In France, students between the ages of eleven and fifteen attend the collège d'enseignement secondaire (C.E.S.) which corresponds roughly to the American middle or junior high school. The four years spent at the C.E.S. are referred to as le sixième, followed by le cinquième, le quatrième and finally le troisième. At the end of le troisième, students must take and pass a comprehensive examination, le brevet d'enseignement du premier cycle (B.E.P.C.) in order to continue with their education.

The next program into which the successors of the B.E.P.C. enter into is entitled the lycée program. The lycée program is composed of three years, la seconde, la première and la terminale. Students attend the lycée from ages 15-18, yet the last two years of lycée are more similar to our colleges in the United States in terms of course content, teaching approach as well as the degree of individual work required. In general, le lycée and le collège are in the same building, however, the two programs are distinct.

Also available is a school known as lycée d'enseignement professionnel where a student can learn a trade in two years. Students who wish to attend universities must first pass a difficult comprehensive oral and written examination called, le baccalauréat, or le bac, for short. Baccalauréat refers to the diploma given for finishing le lycée and passing the "bac" as well as the name of the examination itself.

FRENCH SCHOOL SYSTEM


Career
Grande Ecole
(Concours)
Université
(Baccalauréat)
Career
Lycée Classique (15-18)
Lycée Technique (15-18)
Career
C.E.T. Collége D'Enseignement Technique (15-17)
Career
CES - Section Un Academic Course
CES - Section Deus Academic Course
CES - Section Trois Classes de Transition
(Brevet)
(C.E.S.)
(C.E.S.) Collége D'Enseignement Secondaire (11-15)
Ecole Primaire (Age 6-10)
Ecole Maternelle (Age 2-5)

EMPLOI DU TEMPS DU 2 TRIMESTRE

HORAIRE	LUNDI	HORAIRE	MARDI	HORAIRE	MERCREDI
	SALLE:		*SALLE:*		*SALLE:*
	SALLE:		*SALLE:*		*SALLE:*
	SALLE:		*SALLE:*		*SALLE:*
	SALLE:		*SALLE:*		*SALLE:*
	SALLE:		*SALLE:*		*SALLE:*
	SALLE:		*SALLE:*		*SALLE:*
	SALLE:		*SALLE:*		*SALLE:*
	SALLE:		*SALLE:*		*SALLE:*
	SALLE:		*SALLE:*		*SALLE:*

HORAIRE	JEUDI	HORAIRE	VENDREDI	HORAIRE	SAMEDI
	SALLE:		*SALLE:*		*SALLE:*
	SALLE:		*SALLE:*		*SALLE:*
	SALLE:		*SALLE:*		*SALLE:*
	SALLE:		*SALLE:*		*SALLE:*
	SALLE:		*SALLE:*		*SALLE:*
	SALLE:		*SALLE:*		*SALLE:*
	SALLE:		*SALLE:*		*SALLE:*
	SALLE:		*SALLE:*		*SALLE:*

LESSON 2: Transportation

VOCABULARY

l' auto/ la voiture	the car
l'autobus	the bus
le métro	the subway
le train	the train
le taxi	the taxi
la bicyclette/le velo	the bicycle
la moto	the motorcycle
la mobylette	a moped
à pied	on foot
aller à l'école	to go to school
à l'école	at school

LESSON 2: MUSIC CONNECTIONS

"Gallop Onto Mamou," Macmillan/McGraw-Hill, Share the Music, Grade 6, pg. 107

"March of the Kings," Macmillan/McGraw-Hill, Music and You, Grade 5, pg. 86-87

LESSON 3: Classroom Objects

VOCABULARY

le livre	the book
le stylo	a pen
le crayon	a pencil
la gomme	a pencil eraser
la règle	a ruler
les ciseaux	scissors
l'agrafeuse	stapler
la colle	glue
le crayon de couleur	colored pencils
le crayon, le pastel	the crayon
le scotch	scotch tape
le cahier	a notebook
le papier	paper
la craie	chalk
la tableau	a chalkboard
l' effacer	eraser
la chaise	a chair
le pupitre	a desk
la salle de classe	the classroom
l'école	school building
la porte	the door
la fenêtre	the window
la table	the table
la chais	the chair
le bureau	the desk (teacher's)
le professeur	the teacher
l' étudiant/ l' étudiante	students
la jeune fille	a girl
le garçon	a boy
la lumière	the light
le plancher	the floor
le mur	the wall
le drapeau	the flag
la poubelle	the wastebasket

l' ordinateur	a computer
le dossier	folder
l'horloge	clock
le papier	paper
une feuille de papier	piece of paper
book bag?	

Commands:

montrez-moi/montre-moi	
montrez-nous/montrez-nous	
indiquez/indique	point to
donnez-moi/donne-moi	give me
cherchez/cherche	look for
trouvez/trouve	find
restez devant/reste devant	stand in front of
restez en arrière/reste devant	stand behind
restez à coté de	stand next to
restez sur	stand on
restez entre	stand between
touchez/touche	touch
prenez/prends	take
écrivez/écris	write
dessinez/dessine	draw
levez-vous/leve-toi	stand
restez debout/reste debout	remain standing
allez à /va à	go to
venez ici/viens ici	come here
asseyez-vous/assieds-toi	sit
posez/pose	ask

LESSON 3: MUSIC CONNECTION

"Alouette," Sing 'Round the World, Shirley McRae, pg. 29-31

LESSON 4: School Subjects

VOCABULARY

les matématiques	mathematics
la lecture	reading
l'orthographe	spelling
les sciences	science
l'anglais	English
l'histoire	history
la géographie	geography
la récréation	recess
la gymnastique	gym
déjeuner	lunch
le snack	snack
le goûter	after school snack
l'emploie du temps	schedule
le cours	class
j'aime	I like
je n'aime pas	I do not like

LESSON 5: Alphabet

VOCABULARY

l'alphabet	alphabet
la lettre	letter
comment est-ce que s'ecrit?	how do you spell?

LESSON 6: Numbers

VOCABULARY

les numéros	numbers
l'addition	addition
la soustraction	subtraction
et	plus
moins	minus
font	equals
10 et10 font vingt	10 + 10 =20
la multiplication	multiplication
la division	division
4 par 2	4 divided by 2
6 multiplier par 3	6 multiplied by 3
dix moins dix font zero	10 - 10 =0
un	one
deux	two
trois	three
quarte	four
cinq	five
six	six
sept	seven
huit	eight
neuf	nine
dix	ten

onze	eleven
douze	twelve
treize	thirteen
quatorze	fourteen
quinze	fifteen
seize	sixteen
dix-sept	seventeen
dix-huit	eighteen
dix-neuf	nineteen
vingt	twenty

vingt -et-un	twenty-one
vingt-deux	twenty-two
vingt-trois	twenty-three
vingt-quatre	twenty-four
vingt-cinq	twenty-five
vingt-six	twenty-six
vingt-sept	twenty-seven
vingt-huit	twenty-eight
vingt-neuf	twenty-nine

trente	thirty
quarante	forty
ciquante	fifty
soixante	sixty
soixante-dix	seventy
quatre-vingt	eighty
quatre-vingt-dix	ninety
cent	one hundred
mille	thousand

COMPOSER/MUSICIAN APPENDIX

Claude Debussy
Maurice Rauel
Erik Satie
GeorgesBizet
Camille Saint-Saens
Jean Lully
Arthur Honnegar
Cezar Franck
The Labeque's (piano duetists)

VISUAL ARTISTS APPENDIX

Paul Cezanne	Post Impressionist
Edgar Degas	Impressionist
Marcel Duchamp	Cubist
Alberto Giacometti	Surrealist
Edouard Manet	Realist
Henri Matisse	Fauvist
Claude Monet	Impressionist
Pierre Auguste Renoir	Impressionist
Auguste Rodin	Impressionist
Georges Rouault	Expressionist
Georges Seurat	Neo-Impressionist
Henri de Toulouse-Lautrec	Impressionist

RESOURCES

Books: Art

Wilenski, R. H. Modern French Painters, Vols. I and II. New York: Vintage Books, 1960.

Bjork, Christina, Anderson, Lena, Monet, Claude. Linnea in Monet's Garden. New York: Farrar, Straus and Giroux, 1987.

Visuals:

France: Land and People. Videocassette. Milan and Shanta Herzog. Irwindale, CA: Barr Films.

Linnea in Monet's Garden. Videocassette. New York: First Run Features.

Listening Resources:

Zmirou, Henriette, and Elie. French Folk Songs. SFW "CS" 6832.

Malkine, Sonya. French Songs from the Provinces. SFW "CS" 8743.

GERMAN LANGUAGE APPENDIX

GERMAN LANGUAGE APPENDIX

Visual Arts:
These art lessons are intended for an art teacher to present in his/her curriculum but can be used by classroom teachers wherever possible.

FESTIVAL BANNERS

Objectives: Students will:

- create large cut-paper shields of the German states to display at a school festival.
- demonstrate an understanding of scale and proportion by enlarging a shield from a small photo or copy.
- demonstrate an understanding of positive and negative space as it relates to the design of the shield.
- discuss the symbolism behind each shield.

Materials:

- 18 x 24 colored construction paper
- German shield pattern
- glue
- paper
- scissors
- color copies of miniature German shields
- map of Germany

Background:

Oktoberfest is one of many traditional German outdoor celebrations in the fall. It begins in the last full week of September, lasts two full weeks, and ends on the Sunday after the first full week in October. The origins of Oktoberfest date back to 1810 in the state of Bayern (Bavaria). The King of Bayern instituted a special holiday to celebrate his son's marriage. The first year was a public festival with a horse race. In succeeding years contests, exhibits and parades were added. Oktoberfest gradually spread to American cities where German immigrants lived. Colorful pageantry is a trademark of Oktoberfest, including traditional costumes, foods, dances, and decoration. Other German festivals include harvest festivals for various crops and, in areas of the Rhine and

Moselle, festivals to celebrate the wine harvest. German state shields have always been a colorful addition to the pageantry. The shield symbol historically represented noble or influential families of Germany.

Procedures:
- Discuss with students the tradition of Oktoberfest and the symbolism of German state shields. Point out states on a map.
- Demonstrate enlarging a symbol to scale using correct proportions.
- Discuss and show the difference between positive shapes and negative space in the creation of a shield design.
- Demonstrate cutting and gluing skills.
- Ask students to choose a state shield and enlarge it using cut paper shapes to fit on the 18" x 24" shield pattern.
- Instruct students to draw and cut symbols in the same proportion/scale as the original shield.
- Ask students to use craftsmanship in gluing symbols to the shield.

VOCABULARY

Oktoberfest
pageantry
symbolism
proportion
scale
positive/negative space

RELIEF PRINTMAKING

Objectives: Students will:
- describe a print as an image that has been transferred from one surface to another by pressing one against the other.
- transfer a sketch to a printing plate.
- demonstrate an understanding of the printmaking process.
- print an edition of relief prints.

Materials:
- 5″ x 7″ Styrofoam printing plates or E-Z cut blocks
- wooden stylus for Styrofoam or carving tools for E-Z cut blocks
- water-soluble printing ink
- brayers
- baren
- printing papers
- newspaper
- reproductions of woodcuts by Dürer

Background:

Printmaking probably originated in China. Block prints were made as early as the sixth century. Quite independently, printmaking began in Europe in the fifteenth century and flourished in Germany during the Renaissance. Artists such as Albrecht Dürer made woodcut prints and engravings using fine detail. Woodcuts were a form of relief printing. Relief printing is a method where areas that are not to be printed are incised leaving raised areas to be printed. Dürer was the most famous printmaker in Germany. Making multiple copies of one image, he was able to sell many prints for the ordinary person to enjoy.

Procedures:
- Discuss the background and characteristics of printmaking.
- Demonstrate steps in the printmaking process.
- Assign sketches of a subject and background to cover a 5″ x 7″ format.
- Ask students to complete the printmaking process:

-Transfer sketch to the Styrofoam printing plate with a brayer (roller).
-Incise negative areas leaving positive (raised) space to be printed.
-Ink the printing plate with a brayer.
-Burnish the inked printing plate against the chosen paper to be printed with a baren.
-Pull the print.
-Sign and number the prints to create an edition of prints.

VOCABULARY

print
printing plate
ink
brayer
burnish
baren
sign and number prints
edition
relief printing
Albrecht Dürer
Renaissance
positive/negative space

I. INTRODUCTORY LESSONS

LESSON I: Setting the Scene

VOCABULARY

das Bild	the picture
das Land	the country
Deutschland	Germany
die Bundesrepublik	Federal Rebuplic of Germany
die Leute	people
die Musik	music
die Kassette	cassette
die Kultur	culture
das Buch	book
das Gebäude	building
die Kleider	clothing
das Poster	poster
Ich sehe	I see
Ich höre	I hear
Was siehst du?	What do you see?
Was hörst du?	What do you hear?

LESSON 1: MUSIC CONNECTION

"Beckendorfer Quadrille," Rhythmically Moving, P. Weickert, pg. 262, record 4

"Man in the Hay," Rhythmically Moving, P. Weickert, pg. 166, record 3

"Stille Nacht," Macmillan/McGraw-Hill, Share the Music, Grade 6, pg. 306

LESSON 2: Student Research

VOCABULARY

We recommend presenting this lesson in English.

II. LOCATION

LESSON I: Location on Map and Globe

VOCABULARY

Materials:

die Landkarte	map
die Weltlandkarte	world map
der Globus	globe
die Buntstifte	colored pencils

Procedure:

die Stadt	city
der Staat	state
der Kontinent	continent
Nordamerika	North America
Südamerika	South America
Asien	Asia
Europa	Europe
Australien	Australia
Antarktika	Antartica
zeig auf...!	point to
male...!	color
finde...!	find

LESSON 2: Location

VOCABULARY

Materials:	
der Atlas	atlas
die Buntstifte	colored pencils
die Weltlandkarte	world map
Procedure:	
die Berge	mountains
das Gebirge	mountain
der Fluß	river
der Wald	forest
das Tiefland	flatland
die Alpen	Alps
der Schwarzwald	black forest
die Erzgebirge	mountain region in southeastern Germany
der Rhein	Rhine river
die Mosel	Moselle river
die Donau	Danube river
die Elbe	Elbe river
die Oder	Oder river
der Main	Main river
der See	lake
der Bodensee	Lake Constance
die See	ocean
die Nordsee	North Sea
die Ostsee	Baltic Sea
der Ozean	ocean
Pazifischer Ozean	Pacific Ocean
Atlantischer Ozean	Atlantic Ocean

LESSON 3: Relative Location

VOCABULARY

In welche Richtung würdest du fahren, um Deutschland zu erreichen?
In which direction would you travel to reach Germany from the USA?

Wie weit entfernt ist Deutschland von den U.S.A.? In Meilen? Wie lang dauert es mit dem Flugzeug?
How far is Germany from the USA? Miles? How long does it take by plane?

Auf welchem Kontinent liegt Deutschland?
On which continent is Germany located?

Liegt Deutschland nordlich oder südlich von dem Äquator?
Does Germany lie north or south of the equator?

Welche anderen Gewässer sind in der Nähe von Deutschland?
What bodies of water is Germany near?

Welche Länder grenzen an Deutschland?
What other countries' borders does Germany touch?

LESSON 4: Internal Political and Regional Divisions

We recommend presenting this lesson in English.

III. CONNECTIONS

LESSON 1: People, Things & Ideas

We recommend presenting this lesson in English.

LESSON 2: Movement Between Regions

We recommend presenting this lesson in English.

LESSON 3: Stereotypes

We recommend presenting this lesson in English.

IV. THE CULTURE OF THE REGION

A. GETTING ACQUAINTED

LESSON 1: Greetings

VOCABULARY

Hallo	Hello
Wie geht es dir/Ihnen?	How are you?
Es geht mir gut/schlecht.	I'm fine/not fine
die Hände schütteln	to shake hands
die Hand	hand
Wie heißt du?	What's your name?
Ich heiße	My name is
Darf ich ____ vorstellen	May I introduce ___.
Es freut mich/angenehm	nice to meet you.
Danke schön	thank you
Bitte schön	your welcome
Entschuldigung	excuse me
Auf Wiedersehen	good bye
Tschüs-see ya!	
die Handpuppe-puppet	

LESSON 1: MUSIC CONNECTION

"Zigeunerpolka," Rhythmically Moving, P. Weickert, pg. 120, record 2
A partner dance

"Wachet Auf," Macmillan/McGraw-Hill, Share the Music, Grade 5, pg. 346 A morning greeting

"Stille Nacht," Macmillan/McGraw-Hill, Share the Music, Grade 6, pg. 306 A traditional carol

LESSON 1: DRAMA CONNECTION

"Greeting Skits"

Objective: Students will learn the differences in ways of communicating dependent on the culture.

Background:

Body language is important to communication. Similar gestures have varying meanings in different cultures. In Europe, the correct form for waving hello and goodbye is palm out, hand and arm stationary, fingers wagging up and down. The common American wave with the whole hand in motion back and forth (like a windshield wiper) means "No" in Europe. In Japan, nodding one's head vertically means "No" but in America it means "Yes".

•Background Activity:

Have students practice various waves and head nods in their seats.

Materials: Props: sports equipment, hot dogs, sandwiches, etc.

Procedures:

- Divide students into small groups of four or five. One member is the attendant at the Tourist Information Booth outside on the corner in a city in the target region (visualize Lucy's booth in *Peanuts* cartoon). The other members of the group, the tourists, choose one prop to indicate the destination to which they are headed (i.e. a hockey stick for an ice arena).
- The *tourist* approaches the booth and asks the busy attendant in the target language (if knowledge of the language facilitates), "Good day, is this (pointing in a certain direction) the way to the ice hockey arena?" The attendant puts his/her palm out towards the tourist and waves it side to side. The tourist interprets this as a friendly greeting and an affirmation and proceeds in the direction which she/he has originally pointed in. (If the

target language is Japanese, the attendant shakes her head"no", which is "yes" to the American tourist.) The tourist then heads off in the wrong direction. She/he arrives at a swimming pool where the pool manager explains, "This is the swimming pool, not the ice hockey arena."

- Repeat various tourists entering one at a time and asking the attendant for directions to various destinations (the zoo, ice cream parlor, golf course, library, roller blade/skateboard park, hospital, etc.). Each time the attendant waves side to side or nods vertically and the tourist goes off in the wrong direction.
- Eventually all convene around the Tourist Information Booth and have to solve the problem of figuring out why they were misled by the attendant. Perhaps they ask other questions. When the situation is resolved they say goodbye and go off to their respective destinations.

Extension: This could also be performed with Japanese tourists in an American city with American attendant nodding "yes" to every question. Students could write and act out a "Who's On First" type of scenario using the nodding idea.

Note: Students should be encouraged to make their skits comedic with absurd situations, incongruous props, etc.

LESSON 2: Clothing

VOCABULARY

die Kleider	clothing
die Tracht	traditional clothing
der Pullover	sweater
das Hemd	men's shirt
die Bluse	women's blouse
das T-Shirt	T-Shirt
die Hose	pants
die Jeans	jeans
die Lederhose	traditional leather shorts
die Kurze Hose	shorts
die Shorts	shorts
das Kleid	dress
der Rock	skirt
die Socken	socks
die Strümpfe	stockings
die Schuhe	shoes
die Turnschuhe	gym shoes
die Sandalen	sandals
die Unterhose	underwear
der Gürtel	belt
der Hut	hat
der Mantel	coat
die Jacke	jacket
die Handschuhe	gloves
die Brille	glasses

LESSON 2: MUSIC CONNECTION

"D'Hammerschmiedsgselln," Rhythmically Moving, pg. 250, record 7

LESSON 3: Architecture

VOCABULARY

die Architektur	architecture
das Gebäude	building
das Haus	house
die Schule	school
die Scheune	barn
die Kirche	church
die Synagoge	synagoge
der Laden	shop/store
das Geschäft	store/shop
die Wohnung	apartment
das Apartment	apartment
das Mietshaus	rental house
das Reihenhaus	row house
das Einfamilienhaus	one family home
das Hochhaus	highrise
das Holz	wood
der Stahl	steel
der Beton	concrete
das Glas	glass
der Stein	stone
die Marmor	marble
der Backstein	brick
das Fachwerk	stucco and wood frame
der Ziegelstein	roof tile

LESSON 4: City and Village Layout

VOCABULARY

Materials:

die Bilder	the picture
die Dias	slides
deutsche Produkte	German products
das Geld	money
die Mark(DM)	deustche Mark
der Pfennig	penny

Procedures:

die Stadt	city
die Innenstadt	inner part of city (business area)
der Marktplatz	market place
das Dorf	village
der Supermarkt	supermarket
die Bäckerei	bakery
die Konditorei	pastery shop
die Metzgerei	butcher shop
das Lebensmittelgeschäft	grocery store
das Cafe	cafe
das Delikatessengeschäft	delicatessen
der Spielzeugladen	toy store
das Kaufhaus	department store
die Eisdiele	ice cream cafe
der Gemüseladen	fruit and vegetable store
der Markt	outdoor market
der Flöhmarkt	flea market
das Brot	bread
der Kuchen	cake
die Brezel	pretzel
das Brötchen/die Semmel	roll
die Torte	tort/pie
das Marzipan	marzipan
die Schokolade	chocolate
die Süßigkeiten	candy
die Bonbons	hard candy

der Kaffee	coffee
der Tee	tea
die Milch	milk
der Kakao	cocoa
der Apfelsaft	apple juice
die Limo	pop
die Cola	coke
das Mineralwasser	mineral water
das Bier	beer
der Wein	wine
das Fleisch	meat
Schweinefleisch	pork
Rindfleisch	beef
Kalbsfleisch	veal
Hühnerfleisch	chicken
Putenfleisch	turkey
die Wurst	sausage
die Salami	salami
der Käse	cheese
der Fisch	fish
Thunfisch	tuna fish
der Salat	salad
das Spielzeug	toy
ich möchte...	I would like
kaufen	to buy
Wieviel kostet das?	How much does that cost?
haben Sie....?	Do you have?
Was darf es sein?	What would you like?
bitte schön	Can I help you?
sonst noch etwas?	Anything else?

B. THE SCHOOLS

LESSON 1: School Organization

VOCABULARY

der Kindergarten	kindergarten
die Grundschule	elementary school
die Mittelschule	American middle school
das High School	American high school
die Gesamtschule	comprehensive school
das Gymnasium	college prepatory high school
die Realschule	vocational high school
die Hauptschule	general education high school
das Abitur	test at the end of das Gymnasium
die Universität	university

Organization of the German School System

In Germany children from the ages of 3-6 may attend Kindergarten in the morning or for a full day. This is not a state sponsored program, but rather it is sponsored by church or local city groups and parents must pay all or part of the cost themselves. Kindergarten focuses on the socialization of the child and not on formalized instruction. German kindergarten is a counterpart of the American pre-school.

At the age of 6 children enter an elementary school (Grundschule) and attend for 4 years. All ability levels are grouped together in this school and instructed as a homgeneous unit.

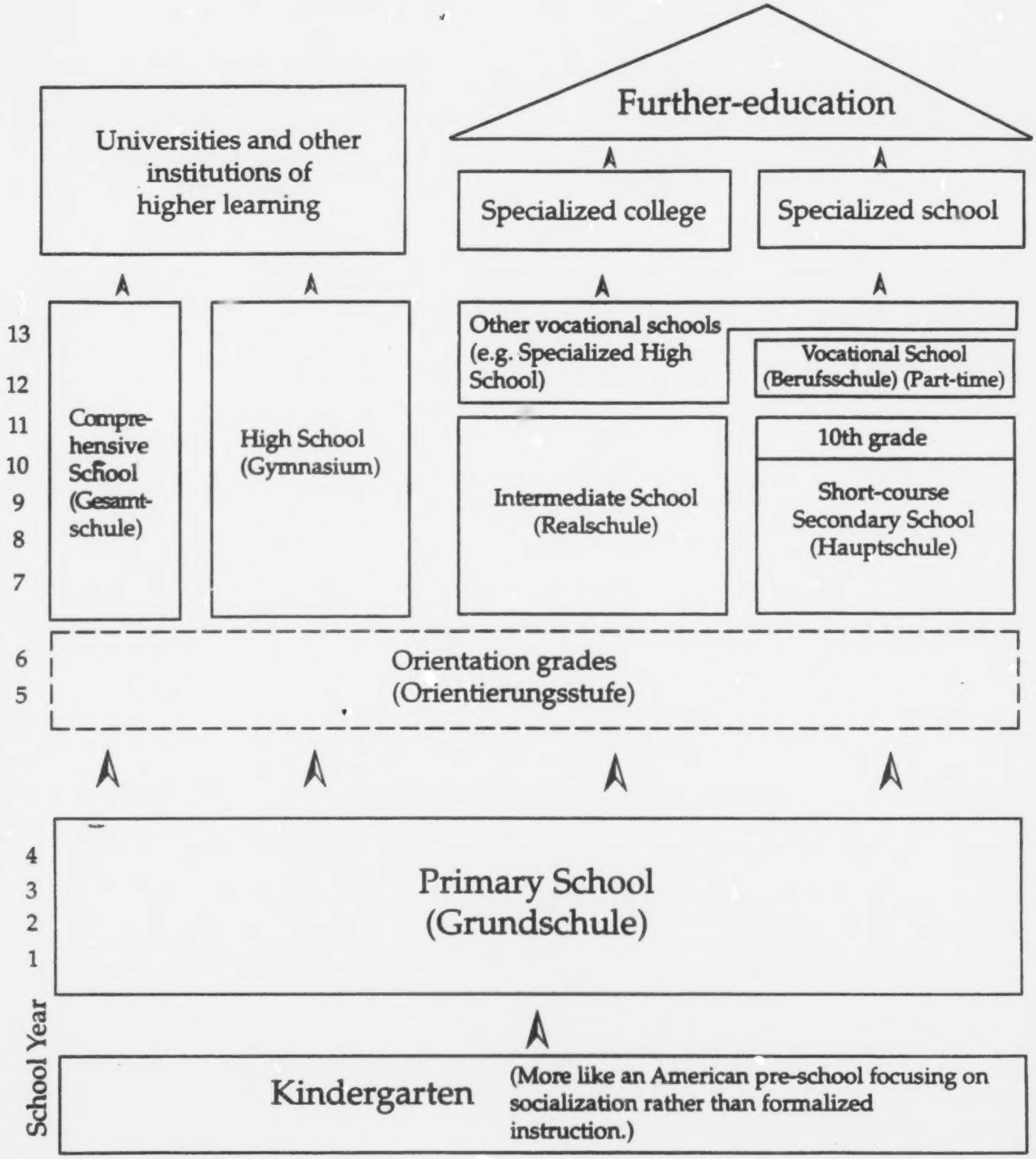
At age 10 students are divided into 3 groups in order to continue their education. Based on a decision made by parents and teachers, they may enter a 9- year college-prep school (Gymnasium), a 6- year intermediate school (Realschule), or a 6-year short-course secondary school (Hauptschule). The Gymnasium leads to the university; the Realschule leads to specific training at a trade school and vocational college; and the Hauptschule leads to a vocational school. The first two years of these schools (grades 5-6) is an orientation period. Students are closely watched to see if any changes in their individual educational program need to be made.

In addition to these types of schools, there is also the comprehensive high school (Gesamtschule) which is available in some of the German states. In this system patterned after the American high school, all ability levels are grouped together. Again there is an orientation period for the first two years. Some division of ability levels occurs in Math, English, and German courses.

In all types of schools there is a final exam which must be passed before continuing on to the next level of education. The most well-known of these is the "Abitur", the final exam at the Gymnasium, where students are tested for either written and oral proficiency in two major subjects and three minor ones.

Though it appears to be quite rigid in structure, the German school system has undergone many changes in the last 25 years. Students now have greater opportunities to move from one of the 3 distinct types of schools into another (from a more challenging to a less challenging system or vice versa). Adults who have exited the school system also have increased opportunities to return to school in the evening (Abendschule) to work on advanced degrees and better their position in the work force.

GERMAN SCHOOL SYSTEM


Further-education
Universities and other institutions of higher learning
Specialized college
Specialized school
13
12
11
10
9
8
7
Comprehensive School (Gesamtschule)
High School (Gymnasium)
Other vocational schools (e.g. Specialized High School)
Vocational School (Berufsschule) (Part-time)
10th grade
Intermediate School (Realschule)
Short-course Secondary School (Hauptschule)
6
5
Orientation grades (Orientierungsstufe)
4
3
2
1
Primary School (Grundschule)
School Year
Kindergarten
(More like an American pre-school focusing on socialization rather than formalized instruction.)

Source: *Facts About Germany*
The Federal Republic of Germany

der Stundenplan

Zeit	Montag	Dienstag	Mittwoch	Donnerstag	Freitag	Samstag
8:00-8:45						
8:45-9:30						
9:30-9:50	**Pause**	**Pause**	**Pause**	**Pause**	**Pause**	**Pause**
9:50-10:35						
10:35-11:20						
11:20-11:30	**Pause**	**Pause**	**Pause**	**Pause**	**Pause**	
11:30-12:15						
12:15-13:00						

LESSON 2: Transportation

VOCABULARY

das Auto/der Wagen	car
der Bus	bus
die U-Bahn	subway
die Straßenbahn	street car
der Zug	train
das Taxi	taxi
das Moped	moped
das Fahrrad	bike
das Motorrad	motorcycle
zu Fuß	by foot
zur Schule gehen	to go to school
in der Schule	at school

LESSON 2: MUSIC CONNECTION

"Fussreise," Macmillan/McGraw-Hill, Share the Music, Grade 6, pg. 357-59

LESSON 3: Classroom Objects

VOCABULARY

das Klassenzimmer	classroom
die Schultasche	school bag
der Kuli	pen
der Bleistift	pencil
der Radiergummi	eraser
das Lineal	ruler
die Schere	scissors
der Klebstoff	glue
der Tesefilm	tape
die Heftmaschine	stapler
die Buntstifte	colored pencils
das Papier	paper

das Heft	notebook
die Mappe	folder
die Kreide	chalk
die Tafel	chalkboard
der Tafeldienst	blackboard duty
das schwarze Brett	bulletin board
der Tafelwischer	c.b. eraser
der Stuhl	chair
der Schreibtisch	desk
der Tisch	table
die Tür	door
das Fenster	window
der Mülleimer	wastebasket
das Licht	light
der Boden	floor
die Wand	wall
die Fahnne	flag
der Computer	computer
die Uhr	clock
das Bücherregal	book shelves
zeig(t) auf	point to
zeig(t) mir	show me
gib mir (gebt mir)	give me
such(t) nach	look for
finde(t)	find
steh(t) vor	stand in front of
steh(t) (neben, hinter, auf, zwischen)	stand next to, behind, on, between
bleib(t) stehen	remain standing
geh(t) an..	go to
berüh(t)	touch
nimm (nehmt)	take
zeichne(t)	draw
schreib(t)	write
setz dich (setzt euch)	
komm(t) her	come here
frag(t)	ask

LESSON 4: School Subjects

VOCABULARY

Mathematik (Mathe)	mathematics
Deutsch	German (includes reading, spelling and language arts)
Physik	physics
Chemie	chemistry
Biologie	biology
Englisch	English
Geschichte	history
Erdkunde	geography
Gesellschaftslehre	Social Studies
die Pause	recess
die große Pause	a 20 minute recess
die kleine Pause	a 10 minute recess
Kunst	art
Handarbeit	needlework
Sport	gym
Musik	music
das Mittagessen	lunch
der Stundenplan	schedule
die Stunde	class
das Fach	subject
ich mag	I like...
ich mag nicht	I do not like...

LESSON 5: Alphabet

VOCABULARY

das Alphabet	alphabet
der Buchstabe	letter
Wie schreibt man...	how do you spell...

LESSON 6: Numbers

VOCABULARY

die Zahlen	the numbers
eins	one
zwei	two
drei	three
vier	four
fünf	five
sechs	six
sieben	seven
acht	eight
neun	nine
zehn	ten
elf	eleven
zwölf	twelve
dreizehn	thirteen
vierzehn	fourteen
fünfzehn	fifteen
sechzehn	sixten
siebzehn	seventeen
achtzehn	eighteen
neunzehn	nineteen
zwanzig	twenty
einundzwanzig	twenty-one
zweiundzwanzig	twenty-two
dreiundzwanzig	twenty-three
vierundzwanzig	twenty-four
fünfundzwanzig	twenty-five
sechsundzwanzig	twenty-six
siebenundzwanzig	twenty-seven
achtundzwanzig	twenty-eight
neunundzwanzig	twenty-nine
dreißig	thirty
vierzig	forty
fünfzig	fifty
sechzig	sixty
siebzig	seventy

achtzig	eighty
neunzig	ninety
hundert	hundred
tausend	thousand
das Ergebnis	result (sum, product...)
plus	plus
minus	minus
Was ist _ plus _ ?	plus
Was ist _ minus _ ?	minus
Was ist _ durch _ ?	divided by
Was ist _ mal _ ?	multiplied by

LESSON 6: MUSIC CONNECTION

"Seven Steps," Music Across Our Country, Follett, pg. 81

COMPOSER/MUSICIAN APPENDIX

Johann Sebastian Bach
Ludwig Beethoven
Alban Berg
Johannes Brahms
Franz Haydn
Gustav Holst
Englebert Humperdinck
Wolfgang Amadeus Mozart
Arnold Schoenberg
Franz Schubert
Clara Schumann
Ricard Schumann
Johann Strauss
Ricard Wagner
Anton Webern

VISUAL ARTISTS APPENDIX

Joseph Albers	Minimalist/OP Art
Ernst Barlach	Expressionism
Marianne Brandt	Expressionism
Albrecht Dürer	Northern Renaissance
Max Ernst	Surrealist
Mathias Grünewald	Northern Renaissance
Ludwig Mies Van der Rohe	Bauhaus/Architect

RESOURCES

Books: Art

Roh, Franz. German Painting in the Twentieth Century. Trans. by Catherine Hutter. Greenwich, CT: New York Graphic Society, Ltd., 1968.

Myers, Bernard S. The German Expressionists: A Generation in Revolt. New York: McGraw-Hill Book Co., Inc., 1963.

Schachner, Erwin. Printmaking. New York: Western Publishing Company, Inc., 1970.

Scholastic, "Art and Man - Albrecht Dürer," Washington, D.C.: National Gallery of Art, November, 1987.

Listening Resources:

Oktoberfest. Digital Mastering. TPJ-5422.

All the Best from Germany. LDMI CLUC 065

R. Wagner Greatest Hits. Sony Classical. MLT 64061.

Beethoven's Greatest Hits. RCA Victor. 60831-4-RG

Schlamme, Martha. German Folk Songs. SFW "CS" 6843

Music Resources: Songs

"Der Fruhling," Macmillan/McGraw-Hill, Share the Music, Grade 5, pg. 348

"Beckendorfer Quadrille," Rhythmically Moving, P. Weickert, pg. 262, record 4

"Man in the Hay," Rhythmically Moving, P. Weickert, pg. 166, record 3

German Resources (Visual and Audio):

Inter Nationes - Bildungsmedien und Film
Kennedyallee 91-103
D-53175 Bonn
Federal Republic of Germany

JAPANESE LANGUAGE APPENDIX

JAPANESE LANGUAGE APPENDIX

Visual Arts:
These art lessons are intended for an art teacher to present in his/her curriculum but can be used by classroom teachers wherever possible.

CREST DESIGNS

Objectives:

Students will:
- demonstrate an understanding of symbols by giving examples of symbols in use today (flags, international signs).
- identify logos of companies and organizations (professional/local sports teams, automobile manufacturers, electronics companies).
- create a logo to identify a school, class, or special event (science fair, Earth Day) using stylized motifs, simple shapes, and lettering.

Materials:

- pencil
- practice paper
- quality drawing paper
- fine-point and broad-point felt tip pens
- rulers
- compasses

Background:

Crest designs were first used in ancient Japan as a means of family identification. In the 11th century Japanese notables decorated their clothing and carriages with elaborate emblems to identify their families. Later, more simple and bold designs were used by warriors on the battlefield. By the 17th century the elite of Japan displayed richly designed family coat-of-arms on their clothing, while the common people decorated their kimonos with similar crests. Traditional crests are no longer used in Japan. Instead the concept has evolved into the designs, or logos, used to identify the companies and organizations of today.

Procedure:

- Share with students the background information on crests and crest designs.
- Show examples of logos that are familiar to students.
- Discuss symbolism (something that stands for something else).
- Point out the symbols used in the logo examples.
- Stress that the symbols used in the logos are simple, stylized motifs, not realistic drawings.
- Ask students to design a logo that will identify their school (class, special event).

VOCABULARY

Japanese crest designs
crests
logos
symbolism
symbol
stylized
motif

SUMI-E

Objectives: Students will:

- identify a Sumi-e painting by its characteristics:
  - a minimum of brush strokes used to capture the essence of the subject
  - the use of black ink with its values of lightness and darkness
  - the white background of the paper that brings definition to the painting
  - the traditional subjects from nature
- demonstrate a variety of brush strokes using black ink and a brush.
- demonstrate a range of values (grey tones) using the brush with black ink diluted with varying amounts of water.
- develop a Sumi-e painting.

Materials:

- pencil
- newsprint or other practice paper
- bamboo brushes or medium watercolor brushes
- black India ink
- cups of water
- quality white drawing paper

Background:

Sumi-e, the Japanese form of ink painting, began in China. The Japanese adapted it to make it a part of their culture and tradition.

Sumi-e is similar in several ways to haiku, the traditional poetry of Japan. The few words of a haiku can express deep thoughts and stirring emotions. In Sumi-e a minimum of brush strokes can express the essence of the subject matter. The subject matter of both reflects the Japanese reverence for nature: landscape, flowers, birds, animals, and fish. The white space of the paper plays an important role in Sumi-e and haiku. In haiku the words are presented on the paper in a way that enhances the thoughts or feelings expressed. In Sumi-e the white space of the paper actually becomes a positive shape as it relates to the brush strokes; the viewer may see it as sky, snow, or a wooded hill.

Since skill with the brush is essential to Sumi-e, a Japanese Sumi-e painter will spend many hours practicing the necessary strokes, often working with a master to learn specific techniques and the traditions surrounding Sumi-e.

A Sumi-e painting is usually done with black ink. The ink, however, is diluted with water to obtain the values of lightness and darkness.

There are three types of Sumi-e: Boneless, (or three-ink) Sumi-e is difficult to do and requires a great amount of time and practice to master the technique of loading the brush with the three values of ink.

Outline Sumi-e is sometimes called linear painting because of the technique of applying the ink using line strokes only. The brush may be held in a vertical position to draw fine lines or in a slanting position to make wide lines. The concentration is on the weight, the direction, and the speed of the brush. The painter uses a minimum of brush strokes for the expression of feelings and to capture the spirit of the subject.

Broken Sumi-e resembles the wet-on-wet wash of watercolor painting. The artist fills the brush with a light value of ink, and, with the handle of the brush nearly parallel to the paper, applies a wash of the subject. Then a darker value of ink is applied immediately. The darker ink spreads into the lighter wash. Although not easy, outline and broken Sumi-e painting can be done successfully after some practice. Boneless Sumi-e would take much longer for students to paint successfully.

Procedure:

- Share the background information on Sumi-e. If possible, arrange a demonstration by a Japanese painter.
- Show students examples of Sumi-e paintings from books or reproductions.
- Ask students to identify the characteristics of a Sumi-e.
- Encourage students to spend time observing and sketching appropriate subjects in nature.
- Demonstrate a variety of lines (thin, thick, strong) using black ink and a brush.
- Demonstrate the dilution of water to create a variety of grey tones.
- Allow students to practice mixing the grey tones, and to paint a variety of lines using the ink and brush.
- Ask students to make detailed drawings of several of the subjects that they had observed and sketched.
- Ask students to select one of their drawings and to transform it into an outline Sumi-e painting using as few strokes as possible.
- Ask students to select a second drawing and to transform it into a Broken Sumi-e painting.

VOCABULARY

Sumi-e (soom-e-a) painting
haiku
values
outline Sumi-e
broken Sumi-e
linear
wet-on-wet wash

I. INTRODUCTORY LESSONS

LESSON 1: Setting the Scene

VOCABULARY

music	ongaku
the people	hito
the book	hon
the building	tatemono
I see	mimasu
I hear	kikimasu
France	Furansu
Japan	Nihon
picture	e
the country	kuni
cassette	kasetto
culture	bunka
clothing	yoofuku
poster	posutaa
What do you see?	Nani wo mimassu ka?
What do you hear?	Nani wo kikimasu ka ?

LESSON 2: Student Research

VOCABULARY

We recommend that this lesson be presented in English.

II. LOCATION

LESSON 1: Location on Map and Globe

VOCABULARY

city	machi
province	(prefecture) ken
continent	tairiku
North America	Kita Amerika
South America	Minami Amerika
Asia	Ajia
Europe	Yooroppa
Australia	Oosutoraria
Antarctica	Nankyoku
point to	wo sashite (kudasai)
color	iro

LESSON 2: Location of Cities and Landscape Features

VOCABULARY

colored atlas	iro wo nutta chizu shoo
world map	sekai chizu
mountain	yama
river	kawa
forest	mori
flat land	heiya
coast	kaigan
Japanese typography	Nihon no chikei
name mountain range	sanmyaku no namae wo ittekudasai
name rivers	kawa no namae wo itte kudasai
sea	umi
ocean	umi or taiyoo
Pacific Ocean	Taiheiyoo
Atlantic Ocean	Taiseiyoo
island	shima
peninsula	shima
Sea of Japan	Nihon kai

LESSON 3: Relative Location

VOCABULARY

In what direction would you travel to reach this place?
Koko ni tsuku tameniwa donna hookoo ni susumimasu ka?

How far is it from our home?
Uchi kara dono gurai desu ka?

It is on what continent?
Dono tairiku ni arimasuka?

What bodies of water is it near?
Sore wa dono umi no soba desu ka?

What other countries touch its border?
Dono kuni to tonariawase desu ka?

miles	mairu
hours by plane	hikooki de - jika
north	kita
south	minami
east	higashi
west	nishi

LESSON 4: Internal Political and Regional Divisions

We recommend this lesson be taught in English.

III. CONNECTIONS

LESSON 1: People, Things & Ideas

We recommend this lesson be taught in English.

LESSON 2: Movement Between Regions

We recommend this lesson be taught in English.

LESSON 3: Stereotypes

We recommend this lesson be taught in English.

IV. THE CULTURE OF THE REGION

A. GETTING ACQUAINTED

LESSON 1: Greetings

VOCABULARY

hello	konnichi wa
How are you?	Ogenki desu ka?
I'm fine.	Genki desu.
I'm not fine.	Genkija nai desu.
I'm very fine.	Totemo genki desu.
I'm well.	Genki desu.
I'm feeling badly.	Kibun ga warui desu.
I'm feeling very badly.	Totemo kibun ga warui desu.
to kiss	kisu wo shimasu
the cheek	hoho
shake hands	akushu wo shimasu
to bow	ojigi wo shimasu
the puppet	ningyooo
thank you	arigatoo (gozaimasu)
You're welcome.	Doo itashimashite.
Goodbye	Sayoonara
See you soon.	Ja mata.
See you tomorrow.	Ja mata ashita.

What is your name?
O namae wa?

My name is
__________desu
(name)

I would like to introduce _______.
San wo (go) shookai shimasu.

LESSON 1: MUSIC CONNECTION

"Yagi Bushi," Macmillan/McGraw-Hill, Share the Music, Grade 6, pg. 184-5 (listening/movement lesson)

LESSON 1: DRAMA CONNECTION

"Greetings Skits"

Objective: Students will learn the differences in saying "No" dependent upon the culture.

Background:

Body language is important to communication. Similar gestures have varying meanings in different cultures. In Europe, the correct form for waving hello and goodbye is palm out, hand and arm stationary, fingers wagging up and down. The common American wave with the whole hand in motion back and forth (like a windshield wiper) means "No" in Europe. In Japan, nodding one's head vertically means "No" but in America it means "Yes."

Background Activity:

Have students practice various waves and head nods in their seats.

Materials:

Props: sports equipment, hot dogs, sandwiches, etc.

Procedures:

- Divide students into small groups of four or five. One member is the attendant at the Tourist Information Booth outside on the corner in a city in the target region (visualize Lucy's booth in *Peanuts* cartoon). The other members of the group, the tourists, choose one prop to indicate the destination to which they are headed (i.e. a hockey stick for an ice arena).
- The *tourist* approaches the booth and asks the busy attendant in the target language (if knowledge of the language facilitates), "Good day, is this (pointing in a certain direction) the way to the ice hockey arena?" The

attendant puts his/her palm out towards the tourist and waves it side to side. The tourist interprets this as a friendly greeting and an affirmation and proceeds in the direction that she/he originally pointed in.
(If the target language is Japanese, the attendant shakes her/his head "no", which is "yes" to the American tourist.) The tourist then heads off in the wrong direction. She/he arrives at a swimming pool where the pool manager explains, "This is the swimming pool, not the ice hockey arena."

- Repeat various tourists entering one at a time and asking the attendant for directions to various destinations (the zoo, ice cream parlor, golf course, library, roller blade/skateboard park, hospital, etc.). Each time the attendant waves side to side or nods vertically and the tourist goes off in the wrong direction.
- Eventually all convene around the Tourist Information Booth and have to solve the problem of figuring out why they were misled by the attendant. Perhaps they ask other questions. When the situation is resolved they say goodbye and go off to their respective destinations.

Extension: This could also be performed with Japanese tourists in an American city with American attendant nodding "yes" to every question. Students could write and act out a "Who's On First" type of scenario using the nodding idea.

Note: Students should be encouraged to make their skits comedic with absurd situations, incongruous props, etc.

LESSON 2: Clothing

VOCABULARY

clothing	yoofuku
traditional clothing	kimono
shirt	shattsu
blouse	burausu
pants	zubon
skirt	sukaato
dress	doresu or wan piisu
shoes	kutsu
socks	kutsushita
shorts	shooto pantsu
sandals	sandaru
glasses	megane
belt	beruto or bando
coat	oobaa
jacket	janpaa
sweater	seetaa
underwear	shitagi
gloves	tebukuro
tennis shoes	undoogutsu
jeans	jii pan
scarf	mafuraa
hat	booshi

LESSON 3: Architecture

VOCABULARY

architecture	kenchiku
apartment building	apaato
house	uchi or ie
school	gakkoo
church	kyookai
temple	otera (Buddhist)
shrine	omiya or jinja
synogogue	yudaya kyookai
barn	naya
the store	mise
high rise	koosoo kenchiku or koosoo biru
mansion	dai teitaku or ookii uchi
un chateau	
wood	ki (mokuzoo - wooden structure)
steel	kootetsu (tekkin)
glass	garasu
stone	ishi
marble	dairiseki
brick	renga

LESSON 3: MUSIC CONNECTION

"Momo-Taro-San," The Singing Sack, Helen East, pg. 18-22

LESSON 4: Village City Layout

VOCABULARY

bakery	pan ya or beekarii
pastry shop	pan ya
butcher shop	niku ya
grocery store	yaoya (vegetable and fruit stores)
delicatessan	depaato no chika - shokuhin uriba
candy store	okashi ya
toy store	omocha ya
supermarket	suupaa
village	mura
city	machi
bread	pan
croissant	kurowassanto
cake	keiku
meat	niku
chicken	niwatori (tori niku)
fish	sakana
cheese	chiizu
salads	sarada
candy	ame
toys	omocha
wine	wain
beer	biiru
coke	koora
food	tabemono
to buy	kaimasu
money	okane
cafe	kissaten
flea market	yasuuri ichi
loaf of french bread	furansu pan hitotsu
chocolate	chokoreeto
vanilla	banira
tea	koocha
Japanese tea	ocha
coffee	koohii
coffee with cream	kuriimu no haitta koohii

milk	gyuunyuu or miruku
hot chocolate	kokoa
ornage juice	orenji juusu
mineral water	mineraru wootaa

I would like (May I have)
Wo kudasai
How much does that cost?
Ikura desu ka?
Do you have?
Ga arimasu ka?
And with that, anything else?
sono hoka?

LESSON 4: MUSIC CONNECTION

"Hotaru Koi," Macmillan/McGraw-Hill, Share the Music, Grade 6, pg. 332-3

"Tanko Bushi," Rhythmically Moving, P. Weickert, pg. 212, record 9

"Tokyo Dontaku," Sonna Langden, Favorite Folk Dances of Kids and Teachers (video)

B. THE SCHOOLS

LESSON 1: Organization of the Schools

VOCABULARY

nursery school	hoikuen
kindergarten	yoochien
grade school	shoo gakkoo
middle school	chuu gakkoo
high school	koo koo
college	daigaku
vocational school	senmon gakkoo
entrance examination	nyuugaku shiken (every level)
at school	gakkoo de

Organization fo the Japanese School System

There are five stages in the Japanese educational system:

Kindergarten	(3-6 years old)
Elementary School	(6-12 years old)
Junior High School	(12-15 years old)
Senior High School	(15-18 years old)
College or University Junior College Vocational Schools	

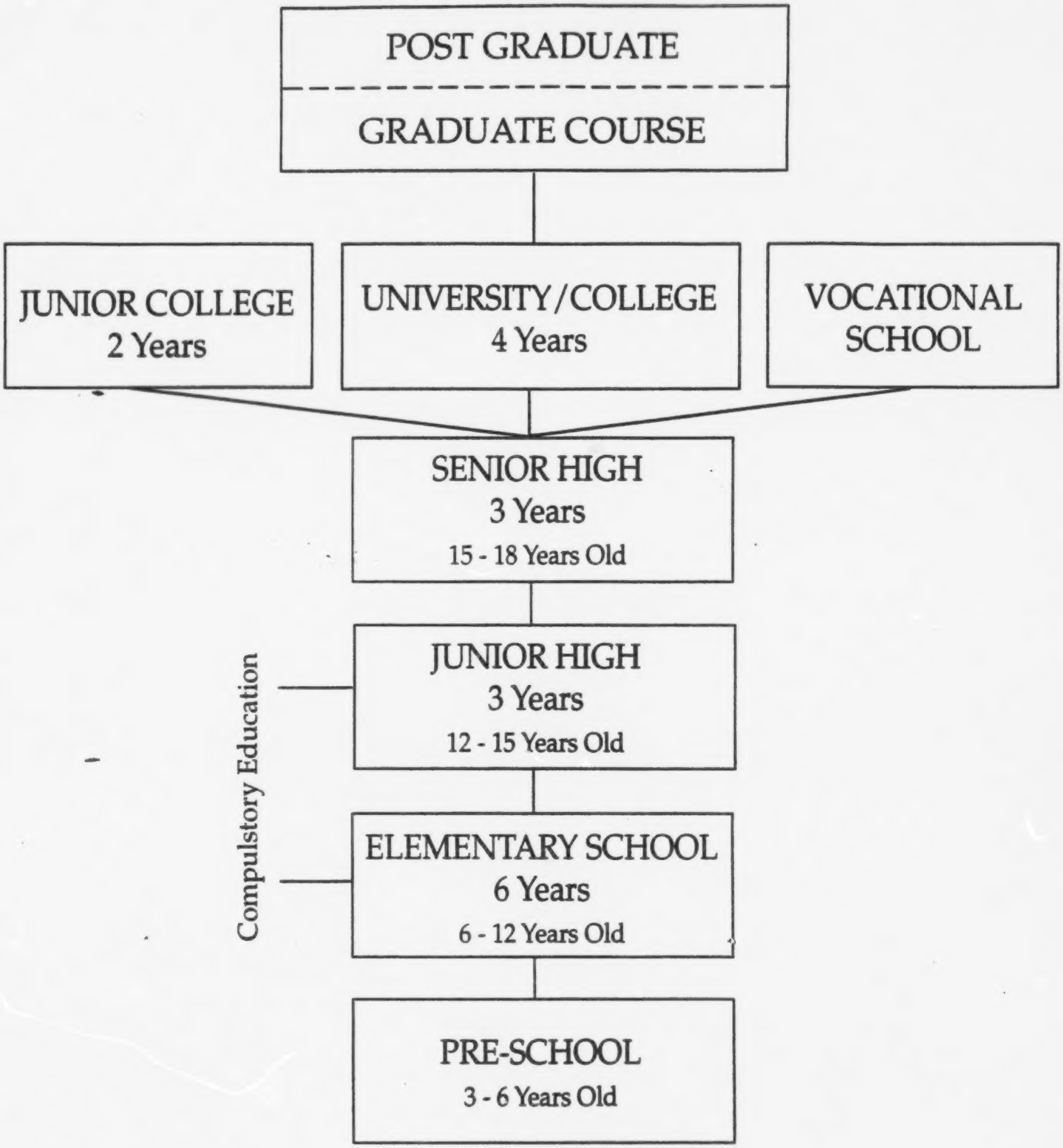
All Japanese children must attend school from age 6 to 15. However, many children start at the age of three or four. Almost all children stay in school until they are eighteen. After that about a third of them will go on for further education. Since elementary and junior high school education is compulsory, as long as children attend public school, there will be no entrance examination. However if you wish to attend a private elementary or junior high school, you must take an examination. In order to attend high school and college, including junior college and vocational school, you must take highly competitive entrance examinations.

Since each school makes its own examinatin, the famous schools offer more difficult examinations. The Japanese people believe that a student who goes to a good high school will be able to get into a good university, which will make it easier to get a good job when one graduates from college. Many children attend private schools and their regular school, called juku, to prepare for this examination.

The Japanese school year runs from April to March. Summer vacation lasts about six weeks. In addition to national holidays, school children also have two weeks off at New Year and a two-week break in the spring between the old and new school year.

Most junior and senior high schools require their students to wear uniforms.

JAPANESE SCHOOL SYSTEM



JIKANWARI HYOO
Futabakai Japanese School Schedule

Jikan	Getsuyobi	Kayobi	Suiyobi	Mokuyobi	Kinyobi
8:55 - 9:10					
9:10 - 9:55					
9:55 - 10:00					
10:00 - 10:45					
10:45 - 11:00					
11:00 - 11:45					
11:45 - 11:50					
11:50 - 12:35					
12:35 - 1:35	Lunch	Lunch	Lunch	Lunch	Lunch
1:35 - 2:15					
2:15 - 2:20					
2:20 - 3:05					
3:05 - 3:20					

LESSON 2: Transportation

VOCABULARY

the car	jidoosha or kuruma
the bus	basu
the subway	chikatetsu
the train	densha
the taxi	takushii
the bicyle	jitensha
the motorcycle	ootobai
the moped	mootaa baiku
on foot	aruite
to go to school	gakkoo e ikimasu
at school	gakkoo de

LESSON 3: Classroom Objects

VOCABULARY

the book	hon
a pen	pen
a pencil	empitsu
a pencil eraser	keshigomu
a ruler	monosasahi or joogi
scissors	hasami
stapler	hochikisu
glue	nori
colored pencils	iro empitsu
the crayon	kureyon
scotch tape	sero teepu
a notebook	nooto
paper	kami
chalk	chooku
a chalkboard	kokuban
eraser	kokubankeshi
a chair	isu
a desk	tsukue
the clasroom	kyooshitsu
school building	koosha
the door	to or doa
the window	mado
the table	teeburu
the chair	isu
the teacher's desk	sensei no tsukue
the teacher	sensei
a student	seito
a girl	onna no ko
a boy	otoko no ko
the light	denki
the wall	kabe
the flag	hata
the wastebasket	gomibako
a computer	computaa
book bag	kaban

folder	forudaa
clock	tokei
paper	kami
piece of paper	kami

Commands:

point to	wo sashite kudasai
give me	wo kudasai
look for	wo sagashite kudasai
find	wo mitsukete kudasai
Stand in front of	no mae ni tatte kudasai
Stand behind	no ushiro ni tatte kudasai
Stand next to	no tonari ni tatte kudasai.
Stand on	no ue ni tatte kudasai.
Stand between	___to___no aida ni tatte kudasai.
touch	sawatte kudasai
take	wo totte kudasai
write	kaite kudasai
draw	kaite kudasai
stand	tatte kudasi
remain standing	tatteite kudasi
go to	ikimasu
come here	koko ni kite kudasi
sit	suwatte kudasi
ask	kiite kudasai

LESSON 3: MUSIC CONNECTION

"Usagi Usagi," Sing 'Round the World, Shirley McRae, pg. 6-7

LESSON 4: School Subjects

VOCABULARY

mathematics	sansuu or suugaku (higher grade)
reading	yomi kata
spelling	superingu
science	kagaku
English	eigo
history	rekishi
geography	chiri
recess	yasumi iikan
gym	taiiku
lunch	kyuushoku or ohiru
snack	oyatsu
after school snack	oyatsu
schedule	jikan wari
I like	ga suki desu
I do not like	ga suki ja arimasen
school lunch provided by school	kyuushoku/elementary school)

LESSON 4: MUSIC CONNECTION

"Sakura," The World Sings, Memphis Orff Specialists, pg. 8-10

"Sakura," Orffestrations Around the World, pg. 30-31, Linda Forrest

LESSON 5: Alphabet

VOCABULARY

alphabet	arufabetto
Japanese alphabet	hiragana and katakana
letter	ji

How do you spell (write)?
Doo kakimasu ka?

LESSON 6: Numbers

VOCABULARY

the numbers	kazu
write out 1 - 100	ichi kara hyaku made kaite kudasai ichi ni, san, shi (yon), go, roku, shichi (nana), hachi, ku (kyu) juu juuichi. juuni, ... nijuu, sanjuu, yonjuu, gojuu, rokujuu, nanajuu, hachijuu, kyujuu, hyaku
addition	tashi zan
subtraction	hiki zan
plus	tasu
minus	hiku
equals	wa
10 + 10 = 20	juu tasu juu wa nijuu
10 - 10 = 0	juu hiku juu wa zero
multiplication	kake zan
division	wari zan
4 divided by 2	yon waru ni wa ni (yon wo ni de waru)
6 multiplied by 3	roku ni san wo kakeru (roku kakeru san wa juuhachi)

COMPOSER/MUSICIAN APPENDIX

Serzei Ozaja - Conductor
Shinichi Suzuki

VISUAL ARTISTS APPENDIX

Ando Hiroshige	Printmaker
Katsushika Hokusai	Painter
Skokado Shojo	Painter
Isamu Noguchi	Sculptor

RESOURCES

Books: Art

Hornung, Clarence. Japanese Crest Designs. New York: Dover Publications, 1986.

Listening Resources:

Best of Kodo. Tristar Music. WK 57776.

Kitaro:

The Light of the Spirit. Geffen. M5G 24163.

Mandala. Domo Records. Domo 71001.

Dream. Geffen. GEFC 24477.

Japan Traditional Chamber Music. The Nihon No Oto Ensemble. AUV "CD" 8-6784.

Japanese Folk Music. LYR "CS" 7163.

Japanese Koto Music. LYR "CS" 7131.

SPANISH LANGUAGE APPENDIX

SPANISH LANGUAGE APPENDIX

Visual Arts:
These art lessons are intended for an art teacher to present in his/her curriculum but can be used by classroom teachers wherever possible.

PAPER/FELT MOLAS - PANAMA

Objectives: Students will:

- create paper or felt molas using a stylized motif in the tradition of the Cuna Indians of Panama.
- describe the process of making a traditional fabric mola.
- explain the reasons why Cuna Indians created molas.

Materials:

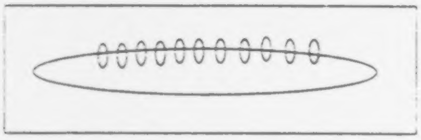
- pencils, sketch paper
- 4 sheets 9" x 12" colored construction paper or felt
- scissors
- glue
- needle and thread (felt molas only)

Background:

Fabric molas are a traditional craft developed by the Cuna Indians of Panama. Molas are layers of brightly colored fabric that are cut and stitched together to form a design. Design motifs are typically organic shapes from the environment (fish, birds, animals). Geometric designs are also used.
Usually long and short cylinder shapes surround the central motif. Molas were developed first as body painting. Later they became fabric design using a reverse appliqué method (cutting designs out of the top layer of several pieces of fabric and stitching them together). Traditional molas were developed to be worn on blouses (the cuna word mola means blouse). Today molas are used on other articles of clothing or framed as fine art.

Procedures:

- Display authentic Cuna Indian molas or photos of molas for the class to observe.
- Discuss the background and traditional methods of creating molas.
- Demonstrate steps in creating paper and/or felt molas.
- Ask students to draw a stylized motif (animal, fish, bird, plant, or geometric).
- Have students select 3 colors of paper/felt plus black to use on mola. Encourage them to select analogous colors as the Cuna Indians often used related colors.
- Ask students to cut out the silhouette shape of their motif.
- Instruct students to cut a second silhouette slightly larger than the first, and a third silhouette slightly larger than the second.
- Have students glue shapes to black paper to become the center of interest.
- Instruct students to plan, cut out and glue on background cylinder shapes. Repeat colors and shapes to unify design.
- (For felt molas) stitch shapes to background using a hem stitch.



VOCABULARY

mola
Cuna Indians
motif
analogous
stylized
organic
geometric

AMATE PAINTING - MEXICO

Objectives: Students will:

- describe Amate paintings as Mexican Folk Art that is characterized by brightly colored, stylized paintings of bird or other animal motifs on paper made from the bark of the amate tree.
- create an Amate painting of a bird using stylized shapes and bright colors.
- paint large birds as the center of interest.
- paint stylized plant motifs surrounding the central bird motif.

Materials:

- brown paper bags or brown craft paper
- tempera paints
- brushes
- water
- pencils
- black permanent markers

Background:

Amate paintings are a form of Mexican Folk Art, art created by untrained artists. They are paintings of brightly colored, stylized birds or other animals surrounded by plant motifs. These paintings are traditionally painted on bark paper from the amate tree that is indigenous to the region. The drawings are first outlined in black, and then painted in with bright colors. The background is never painted in order to show the texture and color of the amate bark. Amate bark was used in ancient times by the Mayas to record historical events. In later years peasants began using the bark as a surface for their decorative and imaginative paintings.

Procedure:

- Discuss the background and characteristics of amate paintings.
- Demonstrate how to change a realistic drawing into a stylized amate drawing.
- Soak brown paper bag or Kraft paper in water. Crumble and let dry flat.

- Ask students to sketch bird and plant motifs on dry paper.
- Instruct students to outline sketch with black tempera paint or markers.
- Tell students to paint in the shapes with bright colors and to leave the brown paper background empty.

VOCABULARY

folk art
stylized
motif
Mayas
Amate bark
indigenous

I. INTRODUCTORY LESSONS

LESSON I: Setting the Scene

VOCABULARY

la música	music
la gente/el pueblo	people
los libros	books
las pinturas	pictures
la ropa	clothing
los edificios	buildings
los artes	arts
la cultura	culture
el campo	the country
el casette, la cinta	cassette
¿Qué vé?	What do you see?
Yo veo	I see
¿Qué oye?	What do you hear?
Yo oigo	I hear

LESSON 1: MUSIC CONNECTION

These songs are sung at various Latin American festivals.

"La Bamba," Macmillan/McGraw-Hill, Share the Music, Grade 5, pg. 202-207

"Feliz Navidad," Macmillan/McGraw-Hill, Share the Music, Grade 5, p 320-321

"La Flor De la Canela," Latin Showstoppers, CPP/Belwin, pg. 163-167

"El Jaravebe Tapatio," Macmillan/McGraw-Hill, Share the Music, Grade 5, pg. 236-237 (listening lesson for a traditional dance)

"Canten Senores Cantores," Macmillan/McGraw-Hill, Share the Music, Grade 5, pg. 164-5 (A festival song)

LESSON 2: Exploration

We recommend presenting this lesson in English

II. LOCATION

LESSON 1: Location on Map and Globe

VOCABULARY

ciudad	city
pueblo	town
continente	continent
mapa de Norteamérica	map of North America
mapa de Centroamérica	map of Central America
mapa de Sud america	map of South America
Asia	Asia
Australia	Australia
Antártida	Antarticas
atlas	atlas

LESSON 2: Location of Cities and Landscape Features

VOCABULARY

mapa del Mundo	world map
mapa de Europa	map of Europe
capital	capital
provincia	province
montaña	mountain
rio	river
bosque	forest
llanura	flat land
costa	coast
sierra	highlands

selva	jungle
lagos	lakes
mares	seas
océanos	oceans
islas	islands
península	peninsula
Océano Pacífico	Pacific Ocean
Océano Atlántico	Atlantic Ocean
Mar Mediterráneo	Mediterranean Sea
Mar Caribe	Caribbean Sea
Estrecho de Magallanes	Strait of Magellan
Golfo de México	Gulf of Mexico

ARTS CONNECTION: MUSIC

"Sambalele," The Singing Sack, Helen East, pg. 67-69 (About the Amazon Forest)

LESSON 3: Relative Location

VOCABULARY

¿ En que dirección puedo ir para llegar a este lugar?
In what direction would you travel to reach this place?

¿Está muy lejos de nuestra casa?
How far is it from our home?

millas	miles
kilómetros	kilometers
horas en avión	hours by plane
¿En que continente está?	On what continent is it?

norte	north
sur	south
este	east
oeste	west

¿Está al norte o sur del ecuador?
Is it north or south of the equator?

¿A qué mar u océano esta cerca?
What bodies of water is it near?

¿Qué países estan en las fronteras?
What other countries touch its borders?

LESSON 4: Internal Political and Regional Divisions

We recommend presenting this lesson in English.

III. CONNECTIONS

LESSON 1: People, Goods and Ideas

We recommend presenting this lesson in English.

LESSON 2: Movement Between Regions

We recommend presenting this lesson in English.

LESSON 3: Stereotypes

We recommend presenting this lesson in English.

IV. THE CULTURE OF THE REGION

A. GETTING ACQUAINTED

LESSON 1: Greetings

VOCABULARY

¡Hola!	Hello!
¿Cómo está usted?	How are you?
Estoy bien gracias.	I'm fine.
Estoy mal.	I feel bad.
Regular	O.K.
¿Qué tal?	What's up?
darse las manos	shake hands
abrazos	huges
beso en la mejilla	kiss on the cheek
la mano	hand
el títere	puppet
¿Cómo se llama ?	What's your name?
me llamo	My name is...
te presento	I would like to introduce...
gracias	thank you
De nada.	You are welcome.
perdone	pardon
disculpe	excuse me
adiós	good bye
hasta luego	so long
Hasta la vista	See you later.
Nos vemos	See you later.
Hasta mañana.	See you tomorrow.
chau	bye
si	yes
no	no

LESSON 1: MUSIC CONNECTION

"Mexico Mixer," Rhythmically Moving," P. Weickert," pg. 207, record 3
A greeting dance

"Amores Hallaras," Macmillan/McGraw-Hill, Share the Music, Grade 6, pg. 186-7 (listening/movement lesson about meeting in a village)

LESSON 1: DRAMA CONNECTION

"Greetings Skits"

Objective: Students will learn the differences in ways of communicating dependent upon the culture.

Background:

Body language is important to communication. Similar gestures have varying meanings in different cultures. In Europe, the correct form for waving hello and goodbye is palm out, hand and arm stationary, fingers wagging up and down. The common American wave with the whole hand in motion back and forth (like a windshield wiper) means "No" in Europe. In Japan, nodding one's head vertically means "No" but in America it means "Yes."

Procedures:

- Divide students into small groups of four or five. One member is the attendant at the Tourist Information Booth outside on the corner in a city in the target region (visualize Lucy's booth in *Peanuts* cartoon). The other members of the group, the tourists, choose one prop to indicate the destination to which they are headed (i.e. a hockey stick for an ice arena).
- The *tourist* approaches the booth and asks the busy attendant in the target language (if knowledge of the language facilitates), "Good day, is this (pointing in a certain direction) the way to the ice hockey arena?" The attendant puts his/her palm out towards the tourist and waves it side to side. The tourist interprets this as a

friendly greeting and an affirmation and proceeds in the direction in which she/he originally has pointed. (If the target language is Japanese, the attendant shakes her head"no", which is "yes" to the American tourist.) The tourist then heads off in the wrong direction. She/he arrives at a swimming pool where the pool manager explains, "This is the swimming pool, not the ice hockey arena."

- Repeat various tourists entering one at a time and asking the attendant for directions to various destinations (the zoo, ice cream parlor, golf course, library, roller blade/skateboard park, hospital, etc.). Each time the attendant waves side to side or nods vertically and the tourist goes off in the wrong direction.
- Eventually all convene around the Tourist Information Booth and have to solve the problem of figuring out why they were misled by the attendant. Perhaps they ask other questions. When the situation is resolved they say goodbye and go off to their respective destinations.

Extension: This could also be performed with Japanese tourists in an American city with American attendant nodding "yes" to every question. Students could write and act out a "Who's On First" type of scenario using the nodding idea.

Note: Students should be encouraged to make their skits comedic with absurd situations, incongruous props, etc.

LESSON 2: Clothing

VOCABULARY

la ropa	clothing
la ropa típica de la region	regional clothing
el sueter, la chompa, el jersey	sweater
la blusa	blouse
los pantalones	pants
el vestido	dress
la falda	dress
los zapatos	shoes
los zapatos de taco	high heels
los calcetines	socks
las medias	stockings
shorts	shorts
las sandalias	sandals
los anteojos/las gafas	glasses
la ropa interior	underwear
el cinturón/correa	belt
el cíper	zipper
el abrigo	overcoat
la chaqueta, la casaca	jacket
el saco	coat
los guantes	gloves
el sarape, poncho	poncho
los zapatos deportivos	gym shoes
las zapatillas	gym shoes
las botas	boots
el sombrero	hat
la gorra	cap

LESSON 2: MUSIC CONNECTION

"La Raspa," Rhythmically Moving, P. Weickert, pg. 107, record 3
(A hat dance)

"The Singing Sack," The Singing Sack, Helen East, pg. 64-66
(This lesson includes the folk tale on which the song is based.)

"The Fifth of May," Macmillan/McGraw-Hill, Share the Music, Grade 6, pg. 326-7 (This lesson includes listening and dance exercises and a discussion of traditional costumes.)

LESSON 3: Architecture

VOCABULARY

la arquitectura	architecture
el edificio de apartamentos	apartment building
la casa	house
la choza	hut
la mansión	mansion
el barrio, vecindad	neighborhood
la barriada	slum
el conventillo, el callejón	housing corridors
la finca, la hacienda	farm
la escuela	school
el granero	barn
la iglesia	school
el templo	temple
la tienda	store
el club	club
el apartamento	apartment
el rascacielos	skyscraper
el hospital	hospital
el hotel	hotel
ladrillo	brick
madera	wood
acero	steel
concreto	concrete
vidrio	glass
piedra	stone
mármol	marble
esteras	cane panels
calaminas	corrugated metal sheets

LESSON 4: City/Village Layout

VOCABULARY

la panadería	bakery
la carnicería	meat market
la tienda de abarrotes	grocery store
la dulcería/ confiteria	candy store
la juguetería	toy store
la pastelería	pastry store
el supermercado	supermarket
el mercado,	market
el mercadillo	flea market
la aldea	village
el pueblo	town
la ciudad	city
comprar	to buy
dinero	money
el pan	bread
la tortilla	corn pancake
la carne	meat
el pollo	chicken
el pescado	fish
el queso	cheese
la ensalada	salad
los dulces	candy
el café	coffee
la leche	milk
el chocolate	hot chocolate
el café con leche	hot milk and cofee
el té	tea
el mate	herb fusion
la cerveza	beer
el vino	wine
el jugo	juice
las gaseosas	pop drinks
el agua mineral	mineral water
la torta	cake
el pastel	pie

las galletas	cookies
la comida	food
las bebidas	drinks
los bocaditos,bocadillos	appetizers

Deseo....	I would like....
¿Tiene...?	Do you have...?
¿Cuánto cuesta(n)...?	How much does (that) cost?
Algo más?	anything else?

LESSON 4: MUSIC CONNECTION

"San Sereni," Sing 'Round the World, Shirley McRae, pg. 26-28 (This song is about occupations in the little Spanish town of San Sereni.)

"El Quelite," Macmillan/McGraw-Hill, Share the Music, Grade 5, pg. 238-9 (A village song)

"Si Me dan Pasteles," Macmillan/McGraw-Hill, Share the Music, Grade 6, pg. 304-5 (Pasteles are meat and vegetable patties eaten at festival time.)

"De Colores," Macmillan/McGraw-Hill, Share the Music, Grade 6, pg. 328-9

B. THE SCHOOLS

LESSON 1: Organization of the Schools

VOCABULARY

Cuna Infantil	Nursery school
Escuela Primaria	Elementary School
Escuela Secundaria	Secondary School
Escuela Vocacional	Vocational School
Instituto Pedagógico	Teacher's School
Instituto Tecnológico	Technology School
Universidad	University
Facultades de	Schools of
Arquitectura	Architecture School
Medicina	Medicine
Ciencias Economicas	Economics
Título de Bachillerato	Bachelor's degree
Título Profesional	Professional degree
Maestría	Master
Doctoral	PHD
Examen de Ingreso	comprehensive examination

THE SCHOOL SYSTEM OF MEXICO

The responsibilities for education in Mexico are shared by the federal, state, and municipal governments. Private institutions are allowed to offer any kind of education except religious instruction. The system in Mexico is comprised of three basic levels; primary, secondary, and higher education. Preschool is not considered part of the formal education system.

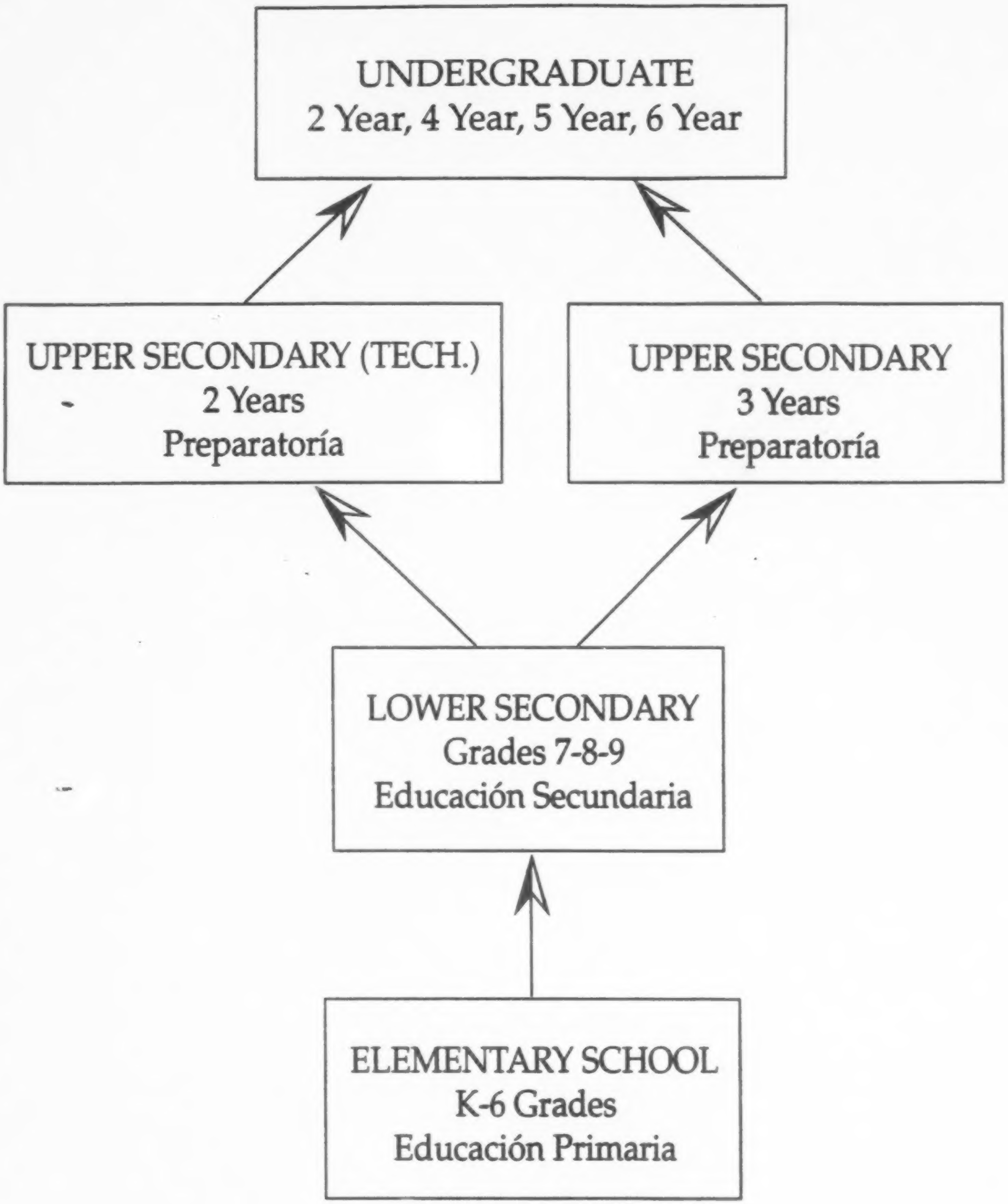
Primary school grades one through six in Mexico are equivalent to those in the United States. The children are taught the basics; Mathematics, Language Arts, Science, etc. The students then enter the lower secondary school system (Educación Secundaria) which is similar to the middle schools in the U.S. The system then changes to one which is similar to that found in Germany today, in which children have the option to plot out their future by their choice of schools.

Upper secondary schools, called La Preparatoría, may differ in their course work. Some are technical training schools. In these schools, a student working to become an electrician can receive a degree and official permit from the Ministry of Education in order to practice his vocation. This upper secondary system is under the auspices of the institutions of higher education (Educación Superior).

The academic upper secondary system requires completion of the Secundaria and also requires entrance examinations. This level typically lasts for three years, but there are many programs that can be completed in two years. The course work of this system is also determined by Educación Superior.

After a student finishes the upper secondary level and wishes to continue his education, he can enroll in any of a number of universities. There are usually no entrance examinations for these schools. At the undergraduate level, a student can spend from two to six years obtaining different degrees, similar to our associate and bachelor degrees. From there the student can go on to graduate course work that lasts from 2 to 5 additional years which would be similar to our masters or doctoral degrees (maestría-doctorado).

EDUCATION SYSTEM - MEXICO



HORARIO
Quinto Año de Secundaria

Hora	Lunes	Martes	Miércoles	Jueves	Viernes
7:30 - 8:15					
8:15 - 9:00					
9:00 - 9:45					
9:45 - 10:30					
10:30 - 11:15					
11:15 - 11:45	**Recreo**	**Recreo**	**Recreo**	**Recreo**	**Recreo**
11:45 - 12:30					
12:30 - 1:15					
1:15 - 2:00					
4:00 - 5:30					

LESSON 2: Transportation

VOCABULARY

el carro/ el coche	car
el autobus	bus
el camión(Mexican)	bus
la guagua (Puerto Rico)	bus
el metro	subway
el taxi	taxi
la bicicleta	bicycle
el tren	train
el carruaje	carriage
ir a pie	to go on foot
ir con la empleada	to go with the maid
a caballo	to go on horse
en la escuela	at school
ir a la escuela	to go to school

LESSON 3: Classroom Objects

VOCABULARY

el libro	book
la pluma/lapicero	pen
el canasto	basket
el lapíz	pencil
la goma de borrar	pencil eraser
la regla	ruler
las tijeras	scissors
la engrapadora	stapler
la pegapega/goma	glue
la cinta	tape
lapices de colores	colored pencils
el papel	paper
el cuaderno	notebook

la tiza	chalk
el pizarrón /pizarra	blackboard
el borrador	eraser (chalkboard)
la silla	chair
el pupitre/carpeta	desk
el escritorio para estudiantes	student's desk
el escritorio para maestro	teacher's desk
la puerta	door
la ventana	window
el alumno/ el estudiante	student
el niño/ la niña	boy/ girl
el bolsón	book bag
El uniforme	uniform
la luz	light
el piso	floor
la pared	wall
maestro/a	teacher
bandera	flag
computadora	computer
estante	bookcase
detrás de	behind
a lado de	on side
en frente de	in front of

Commands:

muéstrenme; muéstrame	show me
señalen con el dedo	point to
denme, dame	give me
busquen, busca	look at
encuentren ,encuentra	find
párate , ponte de pié	stand up
levántense, levántate	get up
párese al frente de	stand in front of
párese detras de	stand behind of
párese cerca de	stand next to
párese entre	stand between
toquen, toca	touch
tóquense, tócate	touch (yourself)
dibujen, dibuja	draw

escriban, escriba	write
quédense, quédate parado	remain standing
vayan, vaya	go to
dénmelo, dámelo	give it to me
cierren, cierra tu boca	close your mouth
abran, abra sus ojos	open your eyes
siéntense, siéntate	sit down
pregunten, pregunta	ask

LESSON 4: School Subjects

VOCABULARY

lenguaje	language
Castellano	Spanish
literatura	literature
Geografía	Geography
Matématicas	Math
álgebra	Algebra
Cálculo	Calculus
Geometría	Geometry
Trigonometría	Trigonometry
Ortogrfía	Spelling
Lectura	Reading
Ciencias	Science
Educación Cívica	Civic Education
Historia Universal	Universal history
Botánica	Botany
Zoología	Zoology
Anatomía	Anatomy
Química	Chemistry
Física	Physics
Sicología	Psychology
Economía doméstica	Domestic Economy
Historia	History
Inglés	English
Arte	Art

Música	Music
Educación física	Physical Education
horario	schedule
curso/asignatura	subject
descanso/recreo	recess
baño	bathroom
almuerzo	lunch
refrigerio	snack
el mejor	best
el peor	worst
gustar	to like

LESSON 5: Alphabet

VOCABULARY

El alfabeto	alphabet
las letras	letters
consonantes	consonants
vocales	vowels
¿Cómo se escribe?	How do you spell?

LESSON 6: Numbers

VOCABULARY

los números	the numbers
escribe del 1 al 100	write out 1-100
la suma	addition
la resta	substraction
la multiplicación	multiplication
la división	division
números enteros	whole numbers
quebrados	fractions
decimales	decimals
mas	plus
menos	minus

4 dividido entre 2	4 divided by 2
6 por 3	6 multiplied by 3
1 mas 1 son 2	1 plus 1 are 2
10 menos 10 son 0	10-10= 0
son/es	is/equals
4 divide por 2	4 divided by 2
5 por 5	5 multiplied by 5
10 menos 10 es cero	10 minus 10 is zero
uno	one
dos	two
tres	three
cuatro	four
cinco	five
seis	six
siete	seven
ocho	eight
nueve	nine
diez	ten
once	eleven
doce	twelve
trece	thirteen
catorce	fourteen
quince	fifteen
dieciséis	sixteen
diecisiete	seventeen
dieciocho	eighteen
diecinueve	nineteen
veinte	twenty
veintiuno	twenty one
treinta	thirty
cuarenta	forty
cincuenta	fifty
sesenta	sixty
setenta	seventy
ochenta	eighty
noventa	ninety
cien	one hundred
mil	thousand
millón	million

COMPOSER/MUSICIAN APPENDIX

Hector Villa-Lobos
Joaquim Turina
Miami Sound Machine
Gloria Estefan
Jon Secada
Jose Feliciano
Carlos Chavez
Alicia de Laroche
José Carreras
A. Lecuona
Agustín Lara
Carlos Santana
Chabuca Granda
Alicia Maguina
Armando Manzanero
Tito Puente
Mongo Santamaría
Plácido Domingo
Mercedes Sosa
Lola Beltrán
Linda Ronstadt

VISUAL ARTISTS APPENDIX

Salvador Dali	Surrealist
El Greco	Mannerist
Juan Gris	Cubist
Frida Kahlo	Expressionist
Pablo Picasso	Cubist
David Alfaro Sigueriros	Expressionist
Diego Velázquez	Baroque
Francisco Goya	Neo-Baroque
Diego Rivera	Modern Mexican Muralist
Joan Miró	Abstractionist

RESOURCES

Books:

Lye, Keith. En Marcha. MacMillan Publishing Co.

Getting to know Spain. Passport Books.

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Neasi, Barb J. Igual Que Yo. Chicago: Children's Press.

Jacobsen, Karen. Asi Es Mi Mundo. Chicago: Children's Press.

Chlad, Dorothy. Jugando En El Patio Recreo. Chicago: Children's Press.

Flint, David. Mexico. Austin, Texas: Steck-Vaughn.

Books: Art

Caraway, Caren. The Mola Design Book. Owings Mills, MD: Stemmer House, 1981.

Harvy, Marian. Crafts of Mexico. New York: Macmillan Publishing Co., Inc., 1973.

Visuals:

Spain: Land and People. Videocassette. Milan and Shanta Herzog. Irwindale, CA: Barr Films.

Listening Resources:

Flamenco Highlights from Spain. Laserlight Digital. LC 8259.

Flutes of the Andes. Madacy. MW 2010.

Flamenco Guitar. Madacy. MW 2002.

All the Best from Spain. LDMI CLUC 068.

Mexican Gold. Madacy. MW 2007.

Williams, John. Spanish Guitar Music. Sony Music. SBT 46347.

Carreras, José. Zarzuelas. Erato. 4509-95789-4.

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"Chachita," Latin Showstoppers, CPP/Belwin, pg. 106-109

"Don Martin," Macmillan/McGraw-Hill, Share the Music, Grade 5, pg. 353

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